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THE NATIONAL THEATRICAL WEEKLY



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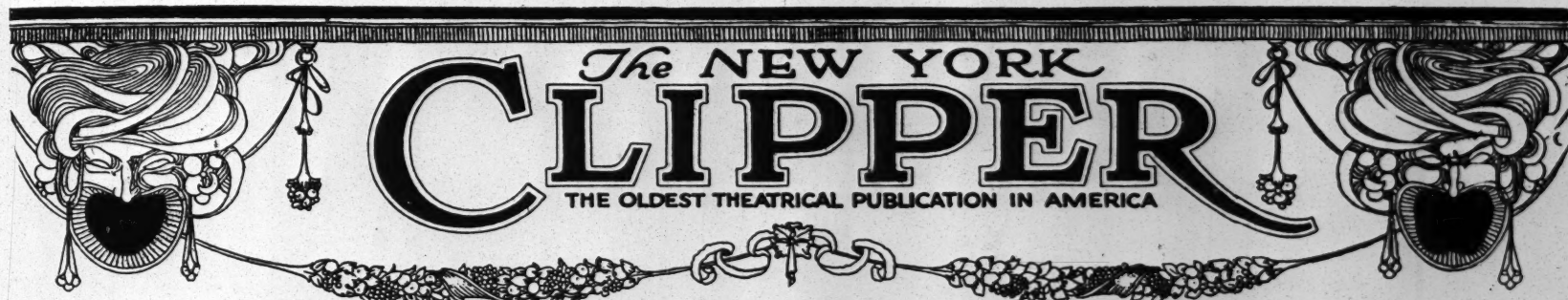
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## SHUBERT VAUDEVILLE EXCHANGE

ARTHUR KLEIN, General Manager

233 West 45th Street, New York City





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## COLUMBIA STARTS LEGAL BATTLE TO PROTECT OPEN SHOP SHOWS

**Enjoins Union from Interfering with Transfer Trucks Carrying Shows—Action Follows Attack in Jersey City on Scenery and Costumes of "Frank Finney Revue"**

JERSEY CITY, Aug. 22.—A temporary injunction restraining the members of Local No. 59, Hudson county branch, of the International Alliance of Stage Employees, from interfering in any way with the transfer trucks used by the Columbia Amusement Company for transporting scenery and other theatrical effects, obtained by counsel for the burlesque company on Saturday in Trenton from Chancellor E. R. Walker was served upon the leaders of the union here on Monday. The injunction order, which was obtained by Attorney James D. Carpenter of Jersey City, also directs the defendants to show cause next Monday in Jersey City why the injunction should not be made permanent.

This injunction was obtained by the Columbia Amusement Company following an alleged attack made by the union men and their sympathizers upon several trucks carrying scenery and wardrobe of the "Frank Finney Revue," which is owned by Charles H. Waldron, from Brooklyn to the Majestic Theatre in Jersey City. Waldron is also named as plaintiff in the action. This attack took place on August 17, and was preceded by two other similar actions on the 13th and 15th.

Affidavits supporting the request for the injunction were made by Waldron, Sam. A. Scribner, General Manager of the Columbia Amusement Company, Frank Henderson, manager of the Majestic Theatre in Jersey City, John F. Nolan, trucking foreman of the Bedford Transfer Company, whose trucks carried the burlesque scenery and several drivers, guards and witnesses of the attacks.

According to the affidavits two trucks bearing the scenery of the "Frank Finney Revue" crossed over to Jersey City on the Cortlandt street ferry on August 17. When they drove off the ferryboat at Exchange Place, Jersey City, the trucks were stopped by an angry mob of three hundred men before they had driven out of the dockhouse. A number of the men, some of whom are alleged to be officials of the stage hands' union, including John Walsh and James Walsh, business manager and president, respectively, of the Jersey City local of the union, jumped on the trucks, dragging one of the drivers off into the street, beating, kicking him and the other drivers and guards, forcing them to return to New York with their loads.

Some of the men carried cans, filled with gasoline and held sticks bound with raw cotton, which they threatened to use in setting fire to the trucks and their contents unless they immediately returned to New York, according to the affidavits. Although two policemen, one said to be a lieutenant, were standing nearby watching the bitter fight, the trucks were forced to turn around and drive onto the same boat they had come over on and return to New York. The policemen even went so far in their evident sympathy with the mob as to advise the truckmen to go back as ordered by the leaders of the mob.

The truck drivers were threatened with murder if they did not go back or if they returned later with burlesque show scenery.

Many of the men carried blackjacks, knives and other weapons which they threatened to use, and in some cases did use on the drivers.

On August 13th a load of scenery consigned to the Jersey City freight yards of the Pennsylvania Railroad for shipment to the Gaiety Theatre, Kansas City, Mo., was also intercepted and the drivers forced to return to New York with their truck.

On August 15th scenery for two other burlesque shows consigned to theatres in Western cities which were being hauled to the Pennsylvania Railroad's freight yards in Jersey City were also intercepted and forced to return to New York after the drivers of the trucks were set upon and badly beaten by the mob.

John Walsh, who is one of the officials personally enjoined by the order obtained last Saturday, is charged in several of the affidavits with directing and taking active part in the mobbing and rioting.

On August 19th the scenery of the "Frank Finney Revue" was again loaded upon trucks and taken to Jersey City. This time they were guarded by private detectives headed by former Police Commissioner George S. Dougherty. When the trucks arrived at the Jersey City pier there were a number of mounted policemen and patrolmen ostensibly to preserve order. Dougherty headed the procession of trucks, of which there were three, followed and hindered by a rioting mob which soon numbered over a thousand men. A mounted policeman preceded and followed each truck and ten policemen and about twenty guards walked alongside of the trucks. After proceeding for a short distance up Montgomery street, which leads to the Majestic Theatre, the mob became so large and violent that the trucks were halted. Stones, sticks and bottles were hurled at the drivers and guards of the trucks, but the policemen did not interfere or attempt to stop the rioting.

Finally Dougherty himself grabbed the reins of the horses pulling the first truck, and started ahead. He finally succeeded in reaching the City Hall, which is close by the Majestic Theatre, although cut and bruised by the objects hurled at him. He was halted here by the police, who arrested him on the charge preferred by one of the union men, named Charles Brindell, that he had damaged an automobile and injured a child by "reckless driving."

The policemen took him to the First Precinct Court in the City Hall, where he was arraigned and put under \$250 bail. He was paroled for one week.

### STAGE HANDS ACCEPT CUT

WORCESTER, Mass., Aug. 22.—The stage hands employed here have accepted the 15 per cent cut offered them by the management recently. This same cut will affect the other theatre employees also.

### NO STRIKES TO BE CALLED

Assurances were given to the theatre managers that no strikes would be called by the stage hands' and musicians' unions by the heads of American Federation of Musicians and the International Alliance of Stage Employees at the informal meetings held last week with the Labor Committee of the International Theatrical Association.

James Lemke, president of the International Alliance, and Jos. N. Weber, head of the A. F. of M., assured the Labor Committee that if the terms for next year were not agreed to by September 1, when the present working agreement expires, the men would continue at the same scale until the new agreement was finally completed. In the event that wages are either lowered or increased the men will repay or be paid the difference.

The meetings are to be continued this week between the labor leaders and the Labor Committee of the International Association.

### MGR. TIED AND THEATRE BURNED

RIDGELY, Md., August 22.—The Amuseu Theatre, which was partially burned last May, was totally destroyed by fire last week after being rebuilt. The fire is believed to have been of incendiary origin.

A. W. Saulsbury, the owner of the theatre, which is the only one in Ridgely, made a tour of the house about midnight, as he thought he had heard a noise from his home near by. As he rounded the theatre several men pounced upon him, knocked him unconscious and tied him up. They dragged him to a field about 100 yards away, where he was later discovered.

The fire was discovered by a woman living across the street from the theatre, who was awakened by the heat of the flames. She sent in the alarm, but the fire could not be gotten under control.

A State investigation will be set on foot in an endeavor to apprehend the firebugs.

### PARACHUTE JUMPER KILLED

CHICAGO, Ill., Aug. 22.—Robert Bridgens, parachute jumper, was instantly killed at Rockford Thursday afternoon when his parachute failed in a 3,000 foot drop from an airplane. Bridgens was popularly known among circus folks, having been a performer with tented enterprises. Bridgens planned to resign from the circus following Thursday's jump. In the airplane, from which he made his drop, was his wife who witnessed the unfortunate affair.

### FINED FOR "LIGHTNIN" PIRACY

OTTAWA, Canada, Aug. 22.—William Grew, manager of the Grand Opera House stock company was fined \$200 in court last week for infringement on the copyright of "Lightnin," which he produced under the title of "Foolish Wives." He claimed to have no knowledge that the copyright was good in Canada.

### 10% CHARITY TAX IN MONTREAL

MONTREAL, Canada, Aug. 22.—Beginning September 1, there will be levied on all admissions to theatres in Montreal, a ten per cent tax which will go to the Municipal Charity Fund, and to the Provincial Charity Fund, each receiving 50 per cent of the tax. This was voted last session of the provincial government.

### "THE PINK SLIP" IS CLEVER

ATLANTIC CITY, Aug. 21.—"The Pink Slip," opened at the Woods Theatre last night, marking the return of A. H. Woods to the musical comedy field, and the debut of Bert Williams as a full fledged star. The book by Walter D. Leon offered many opportunities to the colored star to sing songs and do other things in his old time droll manner. The consensus of opinion, however, is that Bert has not been given enough opportunities and that there is too little of him seen being the principal criticism of the show.

The plot of the piece deals with the attempt on the part of a number of people to find the mysterious pink slips over which an eccentric millionaire is said to have written his will. The porter of a California island hotel, played by Bert Williams, finds the business of the pink slips very profitable. The will has been torn in six parts and distributed all over the island in different nooks and corners, by the late millionaire. When pieced together the slips of paper would divulge where one might find certain hidden treasure and as a result many people are attracted to the island, and the porter passes up no chances to make things profitable.

The performance of Spencer Charters stood out, next in line to that of Bert Williams. Mr. Charters, who made a tremendous hit in "The Tavern," as the hired man with the famous query, "What's all the Shootin' For?," does not have much of an opportunity to shine, nevertheless what little was seen of him as a breezy resident of Brooklyn through two acts resulted in a gale of laughter being left in his trail.

Marion Ballou as Mrs. Wentworth Toober was also excellently cast. As was Helen Bolton and Frank Otto.

The play is well mounted and when minor changes are made all things augur well for an extended metropolitan run for the show, which is more pleasing than the average musical comedy, and filled with hearty laughs.

### ACROBAT INJURED IN FALL

CLINTON, Ill., Aug. 22.—While performing at the Dewitt County fair last week, A. Lindstrom, a member of the Logbrook Vaudeville Act, fell twenty feet from the top of a pole and was seriously injured. He was removed to the Warner Hospital, where it was found he was suffering from a badly fractured hip and severely lacerated face and arms.

Lindstrom was performing at the top of a pole held by his brother, J. Lindstrom. The latter suddenly became unsteady and called to his brother to jump. Before the man at the top could jump, however, the underman dropped the pole and the acrobat fell heavily.

### THEATRE MAKES 60% CUT

LONDON, Ont., Aug. 20.—The Grand Opera House here, showing first run motion pictures, has inaugurated a cut of sixty per cent in its admission prices. The afternoon scale is now five and ten cents, and the evening prices are now ten and twenty cents.

### FREE PICTURES SHOWN

PORT STANLEY, Canada, Aug. 22.—The local railroad company, which owns the Opera House here, is giving a free moving picture show every night to patrons of the railroad.



# THEATRE MANAGERS COMPLETE BIG NATIONAL ORGANIZATION

**International Theatrical Association, Inc., Formed to Weld  
Industry into One Big Unit to Solve Business Troubles  
and Better Conditions**

The International Theatrical Association, Inc., is the outgrowth of the convention of managers and theatre owners of the United States and Canada, which was held from Monday to Saturday of last week and the new organization is now complete.

This new organization, which is representative of the largest and most important, as well as the minor powers and interests of the theatrical industry has banded together many conflicting interests for the common good. The first step taken by the new organization was the election of officers, and the appointment of a board of governors. The latter has been empowered to discuss, and present to the entire body any measures that it may consider necessary to establishing a state of tranquility and working order out of the chaos that exists in the theatre today. The organization expressed the desire to meet all the problems that face it with a view to conciliation and settlement, and to this end, steps will be taken to consult with the representative theatrical bodies on the best means of properly bringing these problems to a definite and mutually beneficial settlement.

The first steps toward settlement of labor troubles was taken when the head of the American Federation of Musicians, Joseph M. Weber, and James Lembke, president of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, were called in to confer with the heads of the managers' organization. The Musical Protective Union, which was outlawed by the Federation of Labor, and is conducting the present musicians' strike was called into this conference.

The representatives of railroads and transportation companies were also called for a conference with the Transportation Committee of the Association to discuss the fixing of a more liberal, and less oppressive rate for touring companies. The power to arrange all settlements of labor

and other difficulties was given to the board of governors, and at no time will questions of policy be put to the organization as a whole.

The officers of the Association are as follows: Walter Vincent, of Wilbur & Vincent, president; Harry Rapley, owner of the International Theatre in Washington, vice-president; Winthrop Ames, treasurer; Alfred E. Aarons, general manager for A. L. Erlanger, secretary. The members of the Transportation Committee are Victor Leighton, Henry W. Savage, Jules Murry, Winthrop Ames and Fred G. Nixon-Nirdlinger.

The Committee on Constitution and By-Laws, which reported yesterday, was composed of Joseph P. Bickerton, Jr.; Ralph Long, representing Shubert interests; Winthrop Ames, representing the producing managers; Arthur Aiston, representing touring managers; John A. Himmerling, representing combination theatres of the United States and Canada; Lee M. Boda, representing theatrical managers not in other organizations; Ligon Johnson, attorney, representing the United Managers' Protective Association, O. S. Hathaway, representing the Eastern Managers' Association, and William Keys, of Dayton, Ohio, representing the stock managers.

Touring Managers Association—Arthur C. Aiston and Gus Hill, with John Coleman and George Green as alternates; managers representing cities of 500,000 population or more, A. L. Erlanger and Lee Shubert, with Joseph B. Bickerton, Jr., and Ralph W. Long as alternates; managers representing cities of from 200,000 to 500,000 population, Lee M. Boda and Felix R. Wendelschaeffer, with Morris S. Schlessinger and Augustus Pitou, Jr., as alternates; group representing cities with less than 200,000 population, Nathan Appel and O. S. Hathaway, with J. C. Mishler and John A. Himmerling as alternates.

The organization, it was decided, will meet each June in this city.

## BUILDING THIMBLE THEATRE

CLEVELAND, O., Aug. 22.—A new "little" theatre, to be known as the Thimble Theatre, is under construction on the fourth floor of the Ohio Theatre Building. The new theatre, which will seat 250, is to be used as part of a new school of dramatic arts to be established here. Robert H. McLaughlin will be the manager of the theatre, which will be part of the Ohio School of Stage Arts. The purpose of the new enterprise is to interest new talent in the histrionic and playwrighting fields, by developing it from among its members by the co-operative plan. The school will open the middle of September.

## "LOVE TIME" OPENS ON SEPT. 5

Oliver Morosco will open "Love Time," at Asbury Park on Labor Day, Sept. 5, the cast including Marion Green, formerly with "Monsieur Beaucaire," Tom Powers, Maurice Holland, Elsie Alder, Paul Burns, Maude Ebern, Fred Mulvey, Claude McArthur, the Crispi Sisters, Irene Nowatney, Stella Kling, the Homer Sisters and two girls who recently appeared in "That O'Brien Girl." Irene McGill and Estelle Penning, the majority of whom were engaged through Leslie Morosco.

## FOREST PARK REVUE CLOSES

CHICAGO, Ill., Aug. 22.—The outdoor revue at Forest Park will close on Labor Day. The musical comedy has been running at the Park for the past three months and has proven a popular production. Bobbie Vail, Marie Ellis and Slater Brockman & Howard are the features of the attraction.

## "VILLAGE FOLLIES" OPENS

ATLANTIC CITY, Aug. 23.—The third edition of John Murray Anderson's "Greenwich Village Follies" opened here last (Tuesday) night, at the Globe Theatre. In the cast of the show which will open in New York next week are James Watts, Ted Lewis, Al Herman, Jimmy Duffy, Donald Kerr, Hamilton Condon, Irene Franklin, Ada Forman, Bird Millman, Rosalind Fuller, Valodia Vestoff, Margaret Petit, Evelyn Darville, Gretchen Eastman, Charles Edmonds, Peggy Hope, Dorothy Drew, Lady Winifred Verina, Corone Paynter, Dore, Addie Rolfs, Hildred Charles, Florence Normand, Dolores Peters, Polly Platt, Harriet Tatore, Billie Weston, Alden Gay, Anna Mae Clift, Marguerite Young, Lou Gorey, Betty Lynn, Peggy Matthews, Elizabeth North, Louis Powell, Trilby Clark, Mlle. Vilhilda, Deborah Worrell, Julia Parker, Constance McLaughlin, Jack Vincent, Basil Smith, Archie Thomson and Robert Castleton.

## STRIKE KEEPS HOUSES DARK

DES MOINES, Ia., Aug. 22.—On account of the street car strike, all the theatres that are not open now will remain closed until the difficulties have been adjusted. There is some trouble between the city authorities and the railroad officials about a new franchise, which has to be settled also before anything can be done.

The Bercal, which plays burlesque the first two days and other road attractions the rest of the week, is one of the houses affected. The Columbia shows will go from Chicago to Omaha and lay off that week, if they do not book in elsewhere, for the present.

## PAGEANT GOT \$750,000

CHICAGO, Ill., Aug. 22.—"The Pageant of Progress," which has reached the local courts, is being given considerable attention. Mayor William Hale Thompson, who fathered the movement and D. F. Kelly, of Mandel Brothers, took the witness stand Thursday before Judge Swanson and testified that the "Pageant of Progress" was honestly managed for the benefit of the city.

They replied to the charges in a petition for receivership, filed by Max Grossman in behalf of his brother and law partner, Samuel Grossman.

Approximate figures given by Mr. Kelly and Mayor Thompson on the pageant's finances were: Receipts \$750,000; expenses \$350,000; cash in treasury, \$400,000.

"Of this, \$100,000 reserve fund has been set aside to promote the 1922 pageant," the mayor said. "The remainder will be divided between The Booster's club, to promote the city's prosperity, and the health and sanitation exposition, which has established free clinics, giving out eye glasses to poor children and assisting poverty stricken persons."

"The city received \$50,000 in rental for the Municipal pier. The Pageant is said to have brought 2,000,000 visitors to Chicago, which caused the city's business houses to get between \$100,000,000 and \$500,000,000," stated the city's executive. The hearing has been continued for another week. Mayor Thompson stated that he plans to give pageants annually.

## NEW HOUSE FOR WASHINGTON

WASHINGTON, D. C., Aug. 22.—A \$500,000 motion picture theatre will be built by Harry M. Crandall, owner of twelve theatres in and around Washington, on the property at Fourteenth street and Park Road he purchased for \$200,000 from the Sacred Heart Church last week.

Plans have already been drawn for the theatre, which will also have ten stores on the ground floor. Crandall is the owner of eight theatres in Washington, one in Cumberland, Md., and one in Martinsburg. He also has control of the Associated First National Pictures, Inc., franchise for this territory.

## "LOVE LETTER" OPENS FORREST

PHILADELPHIA, Aug. 22.—The Forrest Theatre will open on September 5 with Charles Dillingham's production of "The Love Letter," in which John Charles Thomas is starred. The book and lyrics of the play were written by William Le Baron, the music by Victor Jacobi and the staging is by Edward Royce, who put on "Sally" and the Ziegfeld "Follies."

In the cast are Will West, Fred and Adele Astaire, Carolyn Tomson, Marjorie Gatenon, Catherine Stewart, Charles Laurence and Vincent Sullivan.

## NEW "TALKING MOVIE" MACHINE

A new device, by means of which it is claimed that perfectly audible talking motion pictures can be shown, has been patented by F. V. Madeler, an engineer, and head of "The Audible Pictures Corporation" which is sponsoring the machine. Madeler is president of the corporation. George E. Squires, vice-president; J. W. Von der Leith, secretary-treasurer, and Frank J. Libschick, theatrical director.

## "TANGERINE" FOR ENGLAND

Carle Carlton announced last week that he would take the company playing "Tangerine" at the Casino to London intact and produce it there, when the New York run is ended. This was stated by him to deny rumors to the effect that he had sold the foreign production rights to the piece, which has been averaging from \$17,000 to \$20,000 since its opening.

## "THE LAFFE SHOP" OPENS AGAIN

"The Laffe Shop" on West Forty-sixth street is open for business even though it was raided by the police last week. The restaurant, which is operated by several vaudeville actors, was reopened thirty minutes after the arrested owners were released on bail furnished by Henry Chesterfield of the N. Y. A. the night of the arrest.

## NOT SO EASY IN CHICAGO

Tex Rickard, the Dempsey-Carpentier prize fight promoter, is not going to have such an easy time showing the fight pictures in Chicago as he did in New York, according to Chief of Police Fitzmorris, who announced this week that any attempt to show the pictures would be met by prompt police action. The chief is ex-officio head of the city movie censorship board.

"Our policy is not to permit the showing of pictures which depict unlawful acts," the chief said. "The Dempsey-Carpentier fight would have been unlawful in Illinois. Consequently no permit for these pictures will be issued by the censorship board."

"If an attempt is made to show them without a permit it will be stopped by the police. Any theatre which advertises an exhibition of the pictures will be warned that such an exhibition will mean that I will recommend that the theatre's license be revoked by the mayor."

The chief said that the police will not interfere with the showing of the pictures at private exhibitions to soldiers in hospitals.

The fight pictures were reviewed at the Speedway hospital last night by Acting District Attorney John V. Clinnin.

Col. Clinnin wished to obtain first hand information on the film on which he may base a request for an injunction against showing the picture if an attempt is made to give exhibitions for which an admission is charged. So far the showings have been free and for wounded soldiers only.

An indictment of Rickard, who brought the films into Illinois in violation of the federal law, will probably be asked tomorrow by Col. Clinnin. Rickard was held to the grand jury in bonds of \$10,000 following his arrest. After giving the bond Tex returned to New York to make arrangements for his defense. He will return early this week.

The penalty which the promoter faces is a year in jail, a \$1,000 fine, or both.

## GRAND OPERA FOR MEXICO

CHICAGO, Ill., Aug. 22.—Tito Schipa, of the Chicago opera, will go to the city of Mexico to sing in Antonio Pacetti's opera season there from September 3 until time for him to report at the Auditorium. Julia Claussen also is engaged for the Mexican season, as are Martenilli and De Luca, from the Metropolitan. The following have also been signed: Olga Caracciolo, Ellen Dalossy, Henriette Delossy, Stella de Mette, Ruth Thompson, Ada Parete, Ida Quaiatti, Vergillo Lazzari, Augusto Ordognes and Vincenzo Reschiglian. The conductors will be Gaetano Bavagnoli and Agide Jacchia.

## "BROKEN WING" OPENS

GRAND RAPIDS, Mich., Aug. 22.—"The Broken Wing" opened here last night, for a preliminary run, prior to going to Chicago for a season. The company with one or two changes is the same as played the piece in New York. Sargent Aborn personally supervised the production, and will remain with it till after the Chicago opening. Paul Dickey, the author, who is with the company will return to New York this week to supervise the production of several other companies.

## STRIKE PICKETS ARRESTED

Two members of the Theatre Attendants' Union were arrested and fined \$10 each last week for picketing in front of a motion picture theatre at No. 380 Grand street owned by Moses Silberman. The union charges that its members were locked out.

An injunction against the union had been previously obtained by Silberman. The two men were formerly ushers in the theatre.

## DROWNED IN MADISON SQ. GARDEN

Samuel Bianco, of Mamaroneck, L. I., was drowned in the Madison Square Garden Swimming pool last week. This was discovered when friends of his notified the management of his disappearance after entering the pool. A search disclosed his body under fifteen feet of water on the Twenty-seventh street side of the pool.



## LOCAL MUSICAL UNION SUSPENDS EIGHT DIRECTORS AND OFFICIALS

**Five Hundred Members Sign Petition for Removal of "Radicals"  
—Completely Changes Conditions and May Mark End  
of the Big Orchestra Strike**

The eight so-called "radical" directors and officials of the Musical Mutual Protective Union who were the main cause of the union's recent expulsion from membership in the American Federation of Musicians, were suspended from office last Saturday at the regular meeting of the union by motion made and carried by 500 members opposed to the radical leadership.

The union law by which the former leaders were suspended acted as a boomerang as it had been passed by themselves and was the means by which they had gained their ascendancy in the local's affairs.

The petition for suspension signed by 500 members was the work of the conservative faction in the union headed by Harry Kantor. Kantor is now acting as president of the union, displacing Angelo Matura, and M. Benavente is secretary pro tem., taking the place formerly held by Harry V. Donnelly.

According to the union law the suspended men will be tried at a general meeting which may take place within twenty-five days. In the meantime the seven conservative members of the board of directors, who were the minority, have been augmented by eight more temporarily appointed.

The restitution of the union leadership to men not in accord with the radical faction will undoubtedly lead to a quick reinstatement of the local by the officials of the American Federation of Musicians, which will automatically place the full strength of the American Federation of Labor behind the M. M. P. U. This reinstatement will also undoubtedly bring the present dispute with the New York vaudeville and picture theatres to a close.

The new leaders of the M. M. P. U. posted a notice in the union headquarters on Monday which bears out the belief that reinstatement in the A. F. of M. will soon follow if the suspension of the eight insurgent directors is upheld by the vote of the members. This notice read in part as follows:

### GRAND OPERA SINGER FOR VAUDE.

Frances B. Roeder, daughter of the late "Gus" Roeder, newspaper man, formerly on the New York World, is to enter vaudeville soon under the direction of James Devlin.

Miss Roeder was sent to Europe to study under the De Reskes by the late Tim Sullivan, a friend of her father's; she took the first prize in a contest in Paris and appeared with success in London and other continental cities, having sung the role of Stephano with Melba and John McCormack in "Romeo and Juliette" as well as having appeared in other operas.

Associated with Miss Roeder in the act which opens the latter part of this month, will be Lubovka, the diminutive premier danseuse.

### CIRCUS RIDER SUES FOR DIVORCE

Victoria Helen Davenport has filed suit for divorce against her husband Oren B. Davenport, alleging cruelty, and improper relations with other women. She asks the custody of the child, \$15,000 in property and a share of the act they have been doing with Ringling Brothers Circus, known as "The Great Davenport Family." Leon A. Berezniak of Chicago is attorney for Mrs. Davenport.

### BERNARD DALY IN NEW PLAY

Bernard Daly is to be starred in a new play called "Kerry," written by Sydney J. Ellis. He will open at Poughkeepsie on Sept. 5th, under the direction of Klaw and Erlanger. The Beaulieu Producing Company is responsible for the production.

"If you desire, we can have the American Federation of Musicians behind us in less than one week."

President Jos. N. Weber, of the A. F. of M., said when seen on Monday that no action had as yet been taken on the matter of reinstatement of the union. He said that the National Executive Board was now in session in New York, and that the petitions for such reinstatement would come up and be acted upon in due course.

Several petitions for reinstatement have been presented to the American Federation. One petition was also presented to Weber by an outlaw musicians' union in New York asking that it be made the accredited New York local of the A. F. of M. This petition, which was made by the New York Federation of Musicians, with offices at 1253 Lexington avenue, will receive consideration.

The N. Y. Federation of Musicians, which has a membership of 2,000, and also has a Brooklyn branch, is not affiliated with the American Federation of Labor. According to Jacob Marnet, secretary of the union, its members are not accepting engagements in any of the theatres affected by the strike, although the union is not on friendly relations with the M. M. P. U.

About 15 years ago the N. Y. Federation of Musicians held the charter in the American Federation of Musicians as the New York local, while the M. M. P. U. was the outlaw union. Then the two organizations combined. After a few years, however, the old body broke away and started in again as a separate union with the title of the N. Y. Federation of Musicians. Should this union be granted the charter as the New York local of the A. F. of M., all those members of the M. M. P. U. who desired to could join it.

Those directors and acting officials suspended from office, although not from membership in the M. M. P. U., were: Angelo Matura, H. V. Donnelly, Harry Rosenthal, A. G. Sharpe, A. Sonkin, Arthur Kunze, F. T. Etzel and Leo Shapiro.

### "UP IN CLOUDS" FORCED OUT

CHICAGO, Aug. 22.—Due to previous bookings "Up In the Clouds," Jos. M. Gaite's production which is the biggest hit of the season here, will be forced to leave the Garrick Theatre on September 5. The show will go out of town for four weeks in Detroit, Pittsburgh and Cleveland and will then return to Chicago, occupying the Studebaker Theatre. The show is averaging about \$8,000 a week.

The book of "Up In the Clouds" is the work of Will Johnston, who also wrote "Take It from Me," and the music is by Tom. Johnston.

### MONTREAL AGAINST WAGE CUT

MONTREAL, Canada, Aug. 22.—At a meeting in St. Joseph's Hall, 182 St. Catherine street, the Musicians' Union, No. 406, voted against accepting a wage cut. The managers had proposed a 25 per cent cut, but the union voted against it on the ground that although the managers had been liberal in raising salaries, conditions in Montreal did not warrant a cut and that the present salaries are not higher than those of any other city, while living costs were considerably higher.

### WEITING HAS NEW MANAGER

SYRACUSE, N. Y., Aug. 22.—The Weiting Theatre will open its season with the showing of the Dempsey-Carpentier pictures. This was announced by George Chenet, the new manager of the theatre, who also stated that other attractions to follow will include "Miss Lulu Bett," "Smilin' Thru," and "The Bat."

### ASK MANAGER TO FILE BOND

Esten B. Beeler, an independent producer, is in a jam with the Actors' Equity Association over the arrangements to engage Equity members for his show, "Pants." Equity demanded last week during a meeting with Beeler that the latter put up a bond to guarantee the salaries. Equity claims that Beeler owes some of its members two weeks' salaries for not rehearsing this June after they were engaged.

Beeler, after the position of Equity was made clear to him, proposed to the members he had engaged that they work on the co-operative plan, it is understood. By such an arrangement he would not have to put up a bond. "Pants" is in rehearsal now, although up to time of going to press Beeler had not straightened out his affairs with Equity.

### "CAMEO GIRL" TO BE AUCTIONED

BOSTON, Mass., Aug. 22.—The scenery and effects of "The Cameo Girl" show, which were attached by the Actors' Equity Association several months ago, will be sold at auction this week to satisfy the Equity claims. Equity has claims for one week's salary for the entire company, in which Adelaide and Hughes were starred, amounting to about \$5,000. \$1,800 which was advanced to the company to bring the members back to New York when the show closed is also claimed by Equity.

The scenery and effects will probably be bought in by a New York producer or some one acting for Adelaide and Hughes, who are anxious to take the show out again.

### MEEHAN'S FIRST PLAY REHEARSING

John Meehan, for the past few years connected with George M. Cohan's office as stage director has branched out independently and has in rehearsal a new show called "The Man in the Making," written by James W. Elliott. The production will open in Baltimore September 12th, and will come into New York in October. In the cast will be Donald Gallagher, Katherine Comegys, William B. Mack, Marie Wainwright, Paul Everton, Suzanne Willis, William A. Moss, Edwin Walters, Raymond Hackett, Duncan Harris, Justine Lees and Billy Burgh. Joseph Guthrie will be stage manager of the production.

### ACTRESS JUMPS IN LAKE

TORONTO, Ont., Can., Aug. 22.—While crossing the Bay from Toronto Island to the city in a rowboat, Mirian Sears, George LeGuere and Norvall Keedwell, all members of the Robins Players here, collided with a municipal ferryboat. The boat was shot around by the current from the bigger boat, and Miss Sears, in the excitement, jumped overboard, but was rescued by her companions without serious injury.

### "SWORDS" TO OPEN NATIONAL

When the new National Theatre, built by Walter C. Jordan, of Sanger & Jordan, now nearing completion at Forty-first street and 7th avenue, opens, the initial attraction will be Brock Pemberton's production of "Swords," a play by Sydney Howard, in which Claire Eames and Jose Rubens will be featured. The 29th of August is the date set for the production.

### MARY YOUNG IN VAUDEVILLE

Mary Young, who starred last season in "The Outrageous Mrs. Palmer," will make a short vaudeville tour prior to her opening in "We Girls" in October. She will appear in an act written for her by Frederick and Fannie Hatton, who wrote "We Girls." Richard Fielding, who will support her, will be seen in the larger production also.

### NEW CONCERT BUREAU FORMED

The United Musical Bureau has been established by Benno Rosenheimer, Harold Slutsker and Elizabeth Freeman, for the booking of concert artists, operatic acts, classic dancers and specialty singers, with offices in New York City. The firm will carry a distinct message to the artistic directors and managers of Motion Picture theatres in the United States and Canada.

### WILL MORRISSEY SUED

Will Morrissey, the producer of the ill-fated play, "The Dawn of Ireland," at the Lexington Avenue Opera House last Fall, was sued last week for breach of contract by Rose King, a member of the company, through the legal department of the Actors' Equity Association in the Third District Municipal Court.

The suit is an echo of the action started last winter by J. Francis O'Reilly, another actor in the Morrissey show, against John H. Raftery, who had a fifty per cent. interest in the show and guaranteed the payment of the salaries. This action was won by Raftery, the judge ruling that Morrissey should have been sued first.

Morrissey, who is also a member of the Actors' Equity Association, appeared at the trial of the O'Reilly vs. Raftery case as a witness for the plaintiff.

Miss King is suing for \$245, the amount due her for two weeks' salary less \$50 she was advanced and includes \$45 she paid out for a gown she wore in the play. There are fifteen claims in all for salaries, but this suit is a test case, as in all probability Morrissey will not pay the claims, and suit can then be legally recommenced against Raftery as the guarantor.

"The Dawn of Ireland" closed at the Lexington Avenue Opera House on October 9, 1920, after a run of a week and a half.

Morrissey testified at the trial of the previous action against Raftery that the latter bought a fifty per cent. interest in the show after it had run five days, and he had run out of funds. As the actors did not receive their money on the first payday, Equity sent George Trimble, one of the association's travelling secretaries, to see the producers. He threatened to close the show unless he received a guarantee that the actors would receive their salaries.

Raftery then signed a guarantee that the actors would get their money on Saturday, October 9th. The play closed on that day, but no money was forthcoming to the performers.

### HUSSEY QUILTS "MIMIC WORLD"

"The Mimic World of 1921" opened at the Century Promenade Theatre last Wednesday without Jimmy Hussey, the comedian who had featured on the road with the show when it was called "The Whirl of the Town."

Hussey had a falling out with the Shuberts because of a disagreement the day before the show opened over the scenes Hussey was to have in the revue, according to report. Hussey had rehearsed seven scenes in which he was to appear, but the management wanted to cut him down to two or three. This did not suit Hussey so he quit. It is understood that he will soon appear in vaudeville.

Gene Delmont, the well known lightweight boxer, was also programmed to appear, but did not.

### GEBEST LOSES SECOND WIFE

Mrs. Nellie S. Gebest, wife of Charles Gebest, the musical director who for many years has been associated with Geo. M. Cohan, received a final decree of divorce last week in the Supreme Court. Mr. Gebest did not defend the action, in which there was an unnamed co-respondent. He agreed out of court to pay \$200 a month alimony to his wife for herself and daughter.

Gebest's first wife, Mrs. Caroline E. Gebest, also obtained a divorce from him.

### CUT RATES FOR ACTORS

Actors who wish to patronize the restaurant on the Century Roof are being allowed a cash discount of thirty-three and one-third per cent on all food purchased. A number of the cards have been given to actors who are associated with the Shuberts.

### ACTORS BACK FROM ENGLAND

Masters and Kraft and their entire company arrived back from England in New York on the Baltic, Monday morning. Yvette Rugel, Ted Healy, and Dan Crilly the Chicago theatre owner, arrived back on the same ship.



## "LIGHTNIN'" CLOSING SATURDAY HAS BROKEN ALL RECORDS

**Has Played Four Years and Taken in Over \$2,500,000—Nearly Doubled the Record of "Trip to Chinatown," Its Nearest Competitor**

When the phenomenal success, "Lightnin'," terminates its New York run at the Gaiety Theatre on Saturday evening, August 27th, it will have finished its 153rd week and 1291st consecutive performance. It will have played then just one day more than four years.

Immediately after the closing of the show Frank Bacon and the entire original company will leave for Chicago, where, after a rest of three days, they open at the Blackstone on Thursday evening, September 1st. "Lightnin'" will be followed in the Gaiety by "The Wheel," which opens there on Monday evening, August 29.

At the finish of its run, with the recent wave of hot weather taken into account, "Lightnin'" will have taken in about \$2,250,000, the show having drawn about one and a half million auditors. The show played to capacity for 145 weeks of its 153 weeks' run, many performances having had numbers of standees in addition to those in the seats. Only the recent wave of hot weather broke its long run of capacity houses.

During the run receipts have been almost uniform, with \$1,700 the average for week-day performances and \$2,600 for Saturday nights. These gave weekly averages of about \$15,000, which were rarely exceeded for the house played to capacity continually. The week of January 1st, 1921, with a five dollars top the night of the first which was also the one-thousandth performance and twelve performances for the week, the show took in \$24,000, its high water mark.

"Lightnin'" has broken all records for the continuous run of a show in New York and has almost doubled that of its nearest competitor, "A Trip to Chinatown," which ran for 656 consecutive nights, a record which has stood for a quarter of a century. It could, John Golden believes, continue at the Gaiety for another season, but the show must be moved to Chicago because of a contract with the Blackstone, which that house refuses to again postpone as it has done several times. If the show

were to continue into the next season, it would double the record of Charley Hoyt's "A Trip to Chinatown" the middle of next September.

Some of the most significant milestones in "Lightnin'" historic run are: August 26th, 1918, opened at the Gaiety Theatre, New York; Nov. 20th, 1918, the 101st performance record of Edwin Booth in "Hamlet" broken; February 21st, 1919, the 219th performance record of Kate Claxton's "The Two Orphans" broken; June 20th, 1919, Denman Thompson's "The Old Homestead" record of 372 broken; September 9th, 1919, General Pershing and staff spent their first evening in America on return from the war at "Lightnin'"; then seriatim the following records were shattered: "The Fortune Hunter"—445; "Turn to the Right"—453; "The Black Crook"—476; "Hazel Kirke"—487; "The Boomerang"—523; "The Music Master"—541; Dixey in "Adonis"—604; "Peg O' My Heart"—605.

Then finally on March 17th, 1920, Frank Bacon and "Lightnin'" passed the world's record of Charley Hoyt's "A Trip to Chinatown," which stood for a quarter of a century.

Throughout the run most of the members of the present company have not been absent from a single performance. Last summer Frank Bacon took a week's vacation to give Milton Nobles an opportunity to appear before a New York audience. Thereafter Nobles toured the country, playing the principal cities.

The show itself has played without a stop except for the period of the Equity strike two years ago when the entire company went out.

On Saturday one thousand theatrical friends of Frank Bacon will tender a lunch and after the final performance of the show a big parade headed by a band which Victor Herbert will lead will march with Bacon to the Pennsylvania Station.

The luncheon is being given by the Actors' Equity, Lamb, Friars, Greenroom and Players Clubs.

### ACTORS FORM NEW CLUB

A new organization of actors has been formed in Wildwood, New Jersey. It is known as "The Java Club." It is a social organization composed of actors and actresses who make their summer homes in Wildwood. The officers are Johnny Olson, president; Ed. Morton, vice-president; Frank Wolff, secretary; Joe Dougherty, treasurer. The club was inaugurated with a revue called "The Panics of Wildwood," which realized \$1,500 toward the club fund. In the show were George Brooks, Leah and Bell, Olson and Johnson, Ed. Morton, Al Ray, Joe Phillips, Joe Lannigan, Harold Neiman, Muriel Morgan, Larry Harkins and Band, and Tom Kennedy, who acted as stage manager. They have obtained an option on a clubhouse, built for another organization, but never occupied, in Wildwood. The club will run a show every year after the style of other such organizations. Next year's show will run a week, playing two days in Wildwood, one day in Ocean City, one day in Cape May, and three days in Atlantic City.

### THREE THEATRES OPENING

WASHINGTON, D. C., Aug. 22.—Three theatres will open their doors within the next two weeks here. They are Poli's, which opens August 28th with "The Four Horsemen of the Apocalypse," The National, opening September 5th with "Other Lives," a new Marc Klaw play that goes to New York following its week's trial run here, and The Shubert Garrick, which opens with Oliver Morosco's "Wait 'Till We're Married," which is also going to New York following its run here.

### LEW FIELDS BANKRUPT

Lew M. Fields, the veteran comedian of the world-famous team of Weber and Fields, filed a voluntary petition in bankruptcy in the Federal Court last week, placing his liabilities at \$82,126, of which \$56,711 are unsecured claims. Fields places his assets at \$10,500, of which \$7,500 is a possible claim against Jack Dalton for cash loaned while rehearsing "Tillie's Nightmarc" in 1911; a claim of \$2,000 against the Edwards Theatrical Agency for rehearsing a show in 1920, and a judgment for \$1,000 in his favor against Morris Rose, producer of "Blue Eyes." Rose, however, has appealed from the judgment.

Among the principal creditors of Fields are Etta Forgotson, of 255 W. 90th street and the Aetna Finance Company, with claims of \$23,000. This is secured by a \$10,000 life insurance policy. Other creditors are: B. Altman & Co., \$6,005; Max Blumenthal, 1451 Broadway, \$6,000; William R. Chapman Jr., of Philadelphia, \$5,000; Henry Waterson 1571 Broadway, \$5,000; Isidore H. Weinstein, 159 Madison avenue, \$3,500 and Marcus Loew, \$2,000.

### STOCK FOR THE WILKES

SALT LAKE CITY, Utah, Aug. 22.—The Wilkes Theatre will open on September 4th with a stock company, the opening show to be "Daddy Long Legs." The house is owned by the Pacific Theatre Corporation, H. L. Blyden, production director of the concern, and John M. Cook, manager of the Wilkes Theatre, are in the city arranging for the renovation of the house prior to its opening.

### CHORUS GIRL GOES TO JAIL

Bobbie Venus, a chorus girl, rehearsing with the "Flashlights of 1921," which is booked to open at Miner's Bronx on Labor Day, will not be among the "merry merry" members of the show unless a \$15 fine which was imposed upon her is paid, inasmuch as Bobbie is spending fifteen days in jail, where Magistrate Francis X. McQuade sent her on a charge of disorderly conduct.

Bobbie's incarceration was brought about when Hazel Clark, claiming to be an actress, who resides at the same hotel with Bobbie, the Markwell, and George Ludischaeur, the manager of the hotel, had her arrested on a charge of disorderly conduct. It is alleged that she entered the room of Miss Clark after midnight one day last week and that she was intoxicated. It is further alleged that Miss Clark, resenting her action, knocked out two of Bobbie's teeth, whereupon Bobbie responded by tearing up photographs and clothing, and otherwise displaying "temperament."

### "HONOR BRIGHT" PRESENTED

INDIANAPOLIS, Ind., Aug. 22.—"Honor Bright," a new three-act comedy by Meredith Nicholson, and Kenyon Nicholson, was presented for the first time tonight by Stuart Walker. Kenyon Nicholson has been Mr. Walker's press agent for the past three years.

In the cast are: Marjorie Vonnegut, who plays the lead, Elizabeth Patterson, McKay Morris, Judith Lowry, Julia McMahon, Oscar Divisson, Walter Poulter, Walter Vonnegut, Grace Keichle, Dorothy McDonald and Robert McGroarty.

### NELLA BERGEN LEFT \$54,816.28

Nella Bergen, musical comedy star, and the fourth wife of DeWolf Hopper, left a net estate of \$54,816.28. Inasmuch as she left no will, the estate is to be divided equally by her sister and two brothers.

Miss Bergen was the daughter of a Brooklyn police captain. She was first married to James Bergen, but divorced him shortly after embarking on a stage career. She was married to DeWolf Hopper, while appearing as a co-star with him in "El Capitan." They were divorced twelve years later, 1913.

### COPS TO CENSOR DANCES

BAYONNE, N. J., Aug. 22.—Policemen will act as censors at all dances in Bayonne, and will stop all dancers who do not meet with their approval. This step will be taken by Director of Public Safety Devlin, because of the crusade started by prominent local women headed by Mrs. Adelaide Syme, a member of the American National Masters of Dancing.

Mrs. Syme has asked assistance in prohibiting such dances as the camel walk, cat step, Frisco, Chicago roll, toddle and shimmy.

### M. P.'S SEE "DRUNKEN" DOG

LONDON, Eng., Aug. 20.—Officer Vokes, whose novelty animal act has attracted much attention both here and in America, where he is widely known, appeared before the Parliamentary Committee, investigating cruelty to performing animals, and with his dog, "Don," gave an exhibition of his act in order to demonstrate that he did not have to force the dog to do anything, but that he worked naturally and without urging.

### SEVEN HOUSES OPEN

CHICAGO, Ill., Aug. 22.—Seven standard Chicago theatres are now open, three more will relight their interiors late this week. Next month three more standard houses will reopen and Chicago will then enter upon its season for 1921-22. Business at the various loop houses is reported exceptionally good and local managers look forward to one of the best seasons in years.

### CANARY ORCHESTRA ENGAGED

OTTAWA, Canada, Aug. 22.—The Great Central Canada Exhibition will take place at the Fair Grounds in Ottawa, beginning Sept. 9, and lasting till the 19th. As part of the novelties, there will be an orchestra of fifty singing canaries imported from England and Switzerland.

### "A WISE CHILD" SCORES

BOSTON, Aug. 17.—"A Wise Child," a comedy in three acts by Rida Johnson Young, was presented at the Colonial Theatre by Charles Dillingham, with Vivienne Segal heading an excellent cast of players. The plot developed along pleasing lines, is a popular and familiar subject presented in a novel manner. The story centers around a young vaudeville performer whose fortunes and misfortunes form the basis of the action, the clever bits of shop talk of the members of the profession, being cause of spontaneous applause and much laughter.

John Dent, who is pessimistic and fussy, is told by his friend Wilkins that Dent's long-lost daughter has been found out West and is about to come home, the old man is overcome with joy and though he only expects to live about three months, he becomes optimistic with the result that he regains his health completely after he meets the girl. In fact, he blossoms into quite a state of youthfulness and his sporting blood is induced to finance a cabaret venture in which his daughter and partner desire to make good. All this, despite his former objection to her occupation.

The transition and behavior of Dent stretches out in a plausible manner, making the second act unusually funny. Here and there was a little pathos, for relief, and the curtain falls giving the impression that the old man may have been ruined by speculation.

Later, the girl proves to be but a child of a woman he has befriended, and not his daughter at all. The deception was planned to arouse him from his dejection and the scheme was revealed by a relative whose motives were unquestionable. But all ends satisfactorily to most of the characters. Vonnie Leslie, the daughter of his friend is adopted, and by the sale of the cabaret she receives and divides quite a bit of money between "dad," her partner, and also wins back her Tim, her old-time teammate. Another love affair is also disposed of happily.

The show ran smoothly for a first night. At present there are a few chances of judicious elimination here and there. The last act could stand a little more speed. The play should become popular anywhere that the jargon of the stage is appreciated, and that ought to be everywhere.

Miss Segal presents a type of the better class vaudeville woman, dainty, honest and wedded to the stage, its pathos and its people. Her attractive personality, beautiful costumes, graceful dancing and sweet singing voice make her impersonation irresistible and fetching. Her performance was as delightful as that of her work in "The Little Whopper."

With Douglass Stephenson, who plays the role of her partner, Tim Magee, she has some capital vaudeville business; they sing well together, and her Vonnie may be set down as a success in every way.

Robert McWade as Dent, was an admirable piece of acting, all the moods of the man from invalid to broker millionaire being shown in fine outlines. Charles Abbe, as the servitor, Bagby, gave one of the best performances of the evening. It was a gem. The rest of the cast did very well.

The settings were in excellent taste, the boudoir in the second act being specially attractive.

### SAMUELS GETS THREE HOUSES

After an absence of almost a year, I. R. Samuels has returned to his office in the Keith Vaudeville Exchange, and is again booking houses. A division of houses between him and Danny Simmons has been made, and Samuels has now on his list for bookings the Alhambra, Colonial and Hamilton theatres. He is now in the same office with Eddie Darling. Simmons will continue booking the remainder of houses which he has been handling during the past year.

The Alhambra will reopen on Labor Day, and the Hamilton will resume big-time vaudeville on that day. The Colonial will not reopen until October, the date having not been definitely set as yet.



## A. E. A. IS REWRITING FAMOUS PARA. 18, "EQUITY SHOP" CLAUSE

**In Present Form Managers Declare It Vague and Amounts to Practically Turning Over Shows to Equity Organization**  
—Actors to Meet on Sunday

Paragraph No. 18, the "Equity Shop" clause, which is the bone of contention between the Actors' Equity Association and the managers, is being rewritten by the Equity officials. When the new phrasing of the clause is decided upon and adopted it will more clearly and definitely set forth the purpose of its insertion in the contract.

The Equity Shop clause in its present form is declared by the managers to be so vague that it covers any action that the officials of the A. E. A. might wish to take. The managers declare that in its present shape it amounts to practically turning over their shows to Equity.

Clause No. 18, in full, reads as follows: "The manager agrees that all actors in the company in which the actor is herein employed shall be and shall continue to be members in good standing of the Actors' Equity Association. This contract is subordinate to the obligations of the actor herein to the A. E. A., of which obligations the manager admits notice."

The first part of this clause, according to the manager, makes it his duty to see that members of his company all pay their dues regularly to the Actors' Equity Association. They assert that it practically makes them collection agents of Equity. While this part of the contract will also be rewritten, its meaning will undoubtedly remain the same, as it is the backbone of Equity Shop. But the following sentence, which subordinates the obligations of the actor to his manager to his obligations to Equity, is the one which will be changed. This sentence will be rewritten so that it states clearly and definitely its meaning.

The new form of Clause No. 18 has not as yet been made public, but it is known almost exactly what its meaning will be.

### BELLA LOST HER TIGHTS

Isabella Toole of 1259 Bushwick avenue, Brooklyn, who performs a "human pin-wheel" stunt in vaudeville under the name of Bella Golla, lost a stage engagement at Providence last week because she lost her props, which consisted mostly of a pair of tight. Miss Golla stepped from her automobile at Broadway and John street for an errand in a store and returned just as a man was making away with her suitcase. She ran after him, pointing the man out to Patrolman Dwyer who caught him.

In the Toombs Court the thief who described himself as William Luff, 235 Alexander avenue, Bronx, said that he stole to get drugs. He was held by Magistrate Corrigan in \$1,000 for the grand jury.

### ACTRESS GETS SIX MONTHS

Ellen Lowery, 40 years of age, formerly a burlesque actress was arrested last week and sentenced by Magistrate Simpson in Yorkville Court to six months in the workhouse, the charge being intoxication in a public place.

Patrolman Walsh, who brought the charge, told the court that Miss Lowery had been arrested thirty-five times for the same offense since 1913, and has spent 1,602 days in the workhouse in that time.

### WAGE DECISION HANGS FIRE

OTTAWA, Canada, Aug. 22.—A meeting between theatre managers and employees was held here last week for the purpose of arranging a settlement of wage disputes, but no decision was made regarding the contemplated reductions. There will be another meeting held shortly, at which it is expected that the question will be finally settled.

This part of the clause was meant to cover any emergency necessitating an immediate strike which might arise. A previous clause in the contract calls for a two weeks' notice to be given by the actor in the event of his leaving. But the Equity officials, foreseeing the possibility of some occurrence arising which would be at variance with the terms of the contract, desired to protect themselves so that an immediate walkout could be effected if it became necessary.

In its present form this clause covers anything which might arise. The managers have repeatedly harped upon this fact, and the Equity officials, mainly in an effort to protect themselves from any such adverse criticism, are changing the wording of the clause.

In its simplest form the change in the clause, according to an attorney well versed in drawing up theatrical contracts, might read as follows:

"In the event that the manager does not fulfill each and every term of the contract the actor herein reserves the right to quit working without giving the manager any notice whatever."

This is what the Equity officials meant to imply when they drew up Clause No. 18 in its present form, but the vague manner in which it was worded is considered ambiguous.

A general meeting of the members of the Actors' Equity Association will be held at the Hotel Astor this Sunday at 2:30 p. m., and the rewritten clause will, in all probability, be one of the subjects under discussion. The meeting was called following a special council meeting held on Saturday night. Plans for the coming season will also be discussed. Frank Gilmore, executive-secretary, stated that he would make an announcement of vital importance to the acting profession.

### ACTOR HELD ON HISSING CHARGE

Herbert Blache, a motion picture director, was arrested last week for hissing when the American flag was flashed on the screen at the Strand Theatre. He was held in \$500 bail by Magistrate McQuade in the West Side Court. The hearing will be held next Friday.

Blache said that he came to America from London about fourteen years ago, at which time he was one of the most prominent motion picture directors in the country. He denied hissing at the flag, and said that he had taken out naturalization papers during the war.

Before a policeman was called into the Strand Theatre to arrest Blache, several people in the audience started fighting with him and threatened to lynch him. Blache lives at No. 4 West Fortieth street.

### POLICE GUARD BOSTON HOUSE

Boston, Mass., Aug. 22.—A police guard has been established around the Tremont Theatre in order to prevent a recurrence of last week's incident, in which Mrs. Andrew Tombes ran upon the stage and upbraided her husband for unbecoming conduct. Tombes, by advice of counsel, refused to make any comment on the affair.

### WALTONS FINALLY DIVORCED

Justice Platt, of White Plains last week signed a final decree of divorce freeing Florence Walton from Maurice Mouvet. The two had become famous as a dancing team under the name of Maurice and Walton. She asked no alimony.

### J. REDMOND WANTED

J. Redmond is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club.

### HELEN HEYWORTH SUES

CHICAGO, Ill., Aug. 22.—Mrs. Helen Marie Peterson Heyworth, actress wife of Otto Young Heyworth, filed a bill in the Circuit Court Friday for separate maintenance, charging her husband with possessing a violent, passionate and ungovernable temper. The couple separated September 13, 1920. Mrs. Heyworth charges her husband with desertion, claiming that he left her without funds. "In a fit of anger," the bill claims, "he set fire to a negligee gown which she was wearing and destroyed it, scorching her skin. He then proceeded to throw her toilet articles out of the window. The bill further charges that he beat and choked her and threatened her life."

A temporary injunction against various local trust companies restrains them from paying Heyworth any money out of the trust funds of which he is a beneficiary. The bill was filed here by Attorney Leo Wormser. Mrs. Heyworth is not in the city but is willing to come here at any time to verify the charges she filed against her husband.

### HYMANS GET HIPPODROME

HUNTINGTON, W. Va., Aug. 22.—The A. B. Hyman interests of this city have taken over the Hippodrome at which they will play road shows the first half and five acts of vaudeville the last half of each week.

This gives the Hyman people the control of all the theatres here in addition to recent acquisitions of a house in Williamstown, West, Va., at which the same policy will be inaugurated, the Elk and Colonial Theatres in Bluefield, playing road shows and pictures, and two picture houses at Beckley and Logan. This will give road shows a full week in this section.

Charles Middleburg, an automobile man and member of the Charlestown Council here is financially interested in the venture.

### FINED FOR FORTUNE TELLING

ATLANTIC CITY, Aug. 22.—Nine alleged fortune tellers and palmists were arrested here last week charged with violation of a city ordinance. All pleaded not guilty and two were dismissed, the others were fined \$25 each. Those who paid were Ida Kruger, James R. Holmes, Swami Rajah, Madame Pauline, Professor Julius Danseig, Professor Rajah, Zona Kenilworth. Those who were exonerated were Princess Zerraida, and Mrs. Crail.

### BOWHAN PLAYERS IN DANBURY

DANBURY, Conn., Aug. 22.—The Bowhan Players opened their twelfth week at the Kenosia Park Theatre last week with "Jerry," in which Helen Namin played the title role and Gustav Bowhan played the male lead. Others in the cast were William Malone, Beach Cooke, Elizabeth Fox and Donald Bethune.

### CHORUS GIRLS FOR MEXICO

A troupe of ten chorus girls left last Saturday for Mexico City to appear there during the National Exposition to be held during September and October. A Bagaroz, the manager of the act, signed all Equity Shop contracts and also put up bonds guaranteeing the return expenses of the performers.

### NEW KEITH HOUSE FOR FLUSHING

The B. F. Keith Circuit will begin work at once upon a new theatre in Flushing, Long Island, which will seat 3,000 persons and have every modern convenience and advantage of construction.

### HAZZARD LEAVING "TANGERINE"

Jack Hazzard, the comedian, is to leave the cast of "Tangerine," according to reports current along Broadway this week. Several well known Broadway comedians are said to have looked the part over with a view to entering the cast.

### FAY BANTER OPENS

Fay Bainter and her company in "East is West" will leave August 31st for Minneapolis, where she will open a tour to the coast. She will return late this season to New York to be seen in a new play.

### MUSICIANS WON'T ACCEPT CUT

DECATUR, Ill., Aug. 22.—The moving picture theatres and musicians here are deadlocked over the question of wages and terms for the coming season. The present agreement expires on September 1. The managers have asked the musicians to take a ten per cent cut, but the musicians have served an ultimatum on the managers in the shape of a refusal to consider any other scale of wages than was in effect last year.

The musicians have said they would accept a cut providing the managers would also reduce the admission price, but this offer is ridiculed by the theatre owners as the cut would average a saving of only about thirty-five dollars a week to each house. The managers point out that any reduction in admission prices would not be small enough to meet the saving of this comparatively small amount.

The musicians also have demanded that the managers employ at least six men in the orchestra or they will not allow a union organist to play in the theatre. The musicians want a twenty-minute rest in each hour, which is five minutes more than last year's rest period.

The managers want a two weeks' notice clause inserted in the contracts for the year, but the musicians refuse to concede this.

### FAY GETS MCKINLEY SQUARE

The McKinley Square Theatre, at Boston Road and 169th street, which has been operating under a motion picture policy for the past nine years, will reopen under the name of "Fay's Theatre," on September 1st, playing six acts of vaudeville and motion pictures. It will be operated by the same chain which runs Fay's Providence, and Fay's Philadelphia.

The house will open under a split week policy booked through the Keeney office in conjunction with the Fay office. The house was originally a Moss and Brill Theatre, and played vaudeville up to eight years ago, when it went into motion pictures.

### GABEL AT THE MT. MORRIS

The former Mt. Morris Theatre, now called the 116th Street Theatre, which has been taken over by the Gabel Players Corporation, a new company, headed by Max Gabel, J. Gabel, and J. Steinberg, incorporated at \$100,000, is undergoing extensive alterations and redecorating. The theatre will open on September 1, with a Yiddish Players company. The initial presentation will be "Too Much Money," a comedy drama with music.

### HELD FOR MANN LAW VIOLATION

Lyle Chastine was held last week by United States Commissioner Hitchcock for violation of the Mann White Slavery Act. It is alleged that he accompanied Mrs. May Gollander, wife of the clay modeler in vaudeville, from New York to Montreal, on September 23rd last. Chastine is a law clerk, who lives with his wife and two children at No. 128 Fifty-fifth street, Brooklyn. He was held for further examination under bail of \$10,000.

### BIG SUNDAY BUSINESS

The cool weather on Sunday was a blessing to the Broadway vaudeville and motion picture theatres, which did a tremendous business. The picture palaces were filled to capacity practically from the time of opening to the closing hour. The lack of any Sunday night vaudeville concerts was felt by the thousands anxious to see a show.

### MAY ROBSON OPENS

May Robson will open her season in "It Pays to Smile," at Stroudsburg, Pa., on August 29. The play is taken from a Saturday Evening Post story, and was dramatized by Ethel Watts Mumford. The tour will be under the direction of Augustus Pitou.

### THE DALYS SAIL

Charles Daly (of Daly and Healy) and wife sailed for England August 23rd, after a brief visit to Mr. Daly's parents at St. Paul, Minn. Daly and Healy have been playing in Great Britain for the past five years.



# VAUDEVILLE

## PANTAGES IN OPPOSITION TO POLI

### IN SCRANTON AND WILKES-BARRE

A further invasion of the East has been made by the Pantages circuit, with the acquisition of two new houses, one in Wilkes-Barre and the other in Scranton, by the Miles circuit, which is being booked from the Pantages office. Up to this time, Detroit and Toronto have been the nearest Eastern houses booked through Pantages.

The Capitol Theatre in Wilkes-Barre is the new Pantages house which has been and is now being booked by the Amalgamated office. The Miles Theatre is a new addition in Scranton. Both houses will assume the Pantages policy of six acts and motion pictures, on a split-week basis, during October.

This will set the Pantages circuit in those two cities as opposition to the Poli vaudeville circuit, which also operates two houses in Scranton and in Wilkes-Barre. It will also be the first time in the history of both circuits that competition between the two will exist.

### SUN BOOKS UNIT SHOWS

The Gus Sun Circuit will this season send out vaudeville road shows comprising six acts who will move intact from one house to the other, the bills being arranged by Wayne Christy, the New York representative in the east, and opening at Toledo, Ohio.

The first show of the season will open August 28 and will consist of the Taylor Triplets, Gene and Cecil, McNally and Ashton, Byron and Langdon, Morey, Sena and Deane and Sherman and Rose who are programmed in the order named.

"The routing of shows in this manner," said Christy, "will obviate many of the former difficulties experienced in the handling of the bookings and other managerial troubles caused by acts arriving late, cancellations and at time unavoidable conflicts on the same bill."

The same system has been tried successfully on the former S. and C. and other circuits with very satisfactory results, but is an innovation on the Sun time.

### KOLB & DILL SHOW IN VAUDE.

SAN FRANCISCO, Aug. 22.—Max Dill's Musical Comedy Company, composed of twenty-five people, has been signed by Ackerman & Harris to open the Loew Hippodrome in Stockton, Cal. After this engagement, the show will play the A. & H. houses in Sacramento, Fresno and other cities.

The company, which has a repertoire of twelve plays, has been playing dates between Napa and Vallejo. Max Dill, of the team of Kolb and Dill, does not appear with the company.

### CHINESE BOOKING CO. FORMED

A new \$20,000 corporation under the name American-Chinese Theatrical Exchange is to be formed this week in New York City with Walter Windsor as president, Al L. Hasse, secretary, and Y. S. Lit, formerly the proprietor of the "Pekin," treasurer.

The corporation has for its purpose the regulating and booking of entertainments in the Chinese cafes and restaurants.

All stock will be subscribed to by the officers and the restaurant owners and none offered to the public for sale.

### NEW ACTS

Messrs. Havel and Green have arranged new acts for Hughie Clark, Bobby Randall and are also writing new material for Burns and Lynn. All of these will open shortly.

Estella Mason, who was one of the New York girls in the Fanchon and Marco Sunkist Revue that helped to spread the fame of the California girl, is preparing a new dancing act in which she will soon be seen in vaudeville. Miss Mason has been in vaudeville before, previous to which she was a pupil of a well known dancing master.

Ray Kassel and Ray Lloyd are rehearsing a new high class singing act and expect to open at a local house next week under the direction of Saul Leslie.

Freddy Kelly, who has been doing a single in vaudeville on the Keith circuit, will be featured in a new act that is being staged by Ben Edwards. The act will be called the "Kid Revue," and expects to open on the Keith time next week.

Martha White is rehearsing a new singing act in which she will open this week at Loew's Orpheum, Boston. She will be billed as the "Girl with the different voice."

Al Smalley will be seen in a new act shortly with Eleanor Robins, formerly of Mona and Robins.

### 75 CENTS TOP FOR FRANKLYN

The policy of the new B. S. Moss' Franklyn Theatre in the Bronx, which opens on Labor Day, will be to play two shows daily, and three on Saturdays and Sundays and holidays. Six acts of vaudeville, booked through Danny Simmons, and motion pictures, on a split-week basis will be played at the house. A few rows of seats will be reserved on weekdays, but on Saturdays, Sundays and holidays no reserved seats will be held.

The prices from Monday afternoon to Friday afternoon will be twenty and thirty cents. Monday to Friday evening prices will range from thirty, to forty, fifty and sixty cents. Saturday matinee prices will be twenty-five and thirty-five cents. Saturday evenings, Sunday and holidays, the price scale will be forty, sixty and seventy-five cents.

### ORPHEUM MANAGERS SWITCHED

A number of changes in the managers of various Orpheum houses throughout the country has resulted in the appointments of Harry E. Cornell as manager of the Orpheum in Oakland, replacing Geo. L. Allen. Cornell formerly managed Salt Lake City for the circuit. The latter house will now be managed by J. A. Bertram, who comes from Memphis. The Memphis house will be managed by W. V. Taylor, who was formerly assistant manager to Bertram at the house.

### SHAPIRO POISONS HAND

CHICAGO, Ill., Aug. 22.—Henry Shapiro, of the booking staff of the Western Vaudeville Managers' Association, is suffering from blood poison in his right hand. Shapiro received a slight cut while cranking his car. It became infected and blood poisoning set in through his entire right arm. It will be fully a month before he will have the use of his hand.

### PICTURES AT PROCTOR'S ALBANY

ALBANY, N. Y., Aug. 17.—Manager Frederick F. Proctor will open his Albany Grand Theatre August 29 and will offer a preliminary season of super-film productions before the regular opening of the vaudeville season. "The Four Horsemen of the Apocalypse" will be the attraction the first week.

### LEW FIELDS FOR VAUDEVILLE

Lew Fields, last seen in "Snapshots of 1921," is contemplating a tour of Keith vaudeville. He is now negotiating for a route with the H. B. Marinelli offices.

## MIDWEST HOUSES ANNOUNCE OPENINGS

### ALL UNDER WAY NEXT WEEK

CHICAGO, Ill., Aug. 15.—The official opening of local vaudeville houses will take place early next month. The first standard house to get under way will be the Palace Music Hall, which will reopen its season on Aug. 29. The Majestic Theatre remained open all summer.

The Western Vaudeville Managers' Association announce the opening of their local houses as follows:

Milda, Aug. 22; Kedzie, Aug. 25; Oak, Aug. 29; American, Sept. 1; Lincoln, Sept. 1; Avenue, Sept. 3; New Apollo, Sept. 3; Calumet, So. Chicago, Sept. 3; Empress, Sept. 5, and Harper, Sept. 5.

The Plaza, Rex, New Park, Garden and Twentieth Century theatres are open, having weathered the entire summer.

The W. V. M. A. announce the opening of their out-of-town houses as follows:

Rockford Ill., Aug. 15; Soo City, Aug. 15; Fox, Aurora, Ill., Aug. 21; Orpheum, Quincy, Ill. Aug. 21; Springfield, Ill., Aug. 21; Majestic, Waterloo, Ia., Aug. 21.

On August 22 the following theatres will open: Rialto, Elgin, Ill.; Orpheum, Joliet, Ill.; Majestic, Bloomington, Ill.; Orpheum, Galesburg Ill.

Aug. 28: Gaiety Ottawa, Ill.; Orpheum, Peoria, Ill.; Plumb, Streator, Ill.; Orpheum, Des Moines, Ia.; Orpheum, Lincoln, Neb.; Globe, Kansas City, Mo.; Orpheum, Bartlesville, Okla.; Majestic, Cedar Rapids, Ia.; Hippodrome, Terre Haute, Ind.; Evansville, Ind.; Orpheum, South Bend, Ind.; Orpheum, Madison, Wis.; Majestic, Danville, Ill.; Empress Decatur, Ill.

Aug. 29: Erber's, East St. Louis, Ill., and the Orpheum, Champaign, Ill.

Sept. 5: Orpheum, Sioux Falls, S. D., and Orpheum, Alton, Ill.

The Majestic, Dubuque, Ia. will open Sept. 11; Tulsa Okla., Oct. 2; Orpheum, Racine, Wis., Oct. 3; Oklahoma City, Okla., Oct. 4, and Muskogee, Okla., Oct. 9.

McVicker's, Rialto and State Lake Theatres have never closed. They remained open the entire summer, playing to exceedingly good business.

### RE-OPENING BILLS ANNOUNCED

When the Hamilton Theatre returns to a big time policy on September 5th, it will be started on its season with the following bill: Chief Blue Cloud and Winona, Dotson, Ruth Budd, De Haven and Nice, Victor Moore and Company, George MacFarlane, the Hackett and Delmar Revue, Val and Ernie Stanton and the Franklin Brothers.

The Alhambra will reopen on the same day, after being closed during the summer season. Its opening bill will consist of the Melva Sisters, Jack La Vere, Burt and Rosedale, Rome and Gaut, Millership and Gerard's Revue, Doris Duncan, Maurice Diamond and Company and Stan Stanley.

### MARSHALL TO MANAGE PRINCESS

Fred Marshall, for some years manager of B. S. Moss' Jefferson Theatre in New York and previously manager for the McNaughton and Barrasford Theatres in England, has been engaged to manage the Princess Theatre in Chicago for the Shuberts.

### ESTELLE COLLETTE RETURNING

Estelle Collette, of Demarest and Collette, will return to the United States on the *Aquitania*, scheduled to land here on September 10th. She has been touring England, France, Spain, Italy and Belgium.

### NEW BOOKING SYSTEM INSTALLED

CHICAGO, Ill., Aug. 22.—The most complete system ever installed in a booking office is now in force in the local offices of the Pantages Circuit. Through the system used the bookers of the Pantages staff are kept informed of every movement made by the artists, where they have played, where they are playing, their records, reports, whether their permanent addresses and everything pertaining to the act. Not alone are the bookers in close touch with the acts, but every manager of a Pantages theatre every property man, stage manager or electrician are also in personal touch with the artists months prior to the act's appearance at the theatre. The system supplies the property man with his list of "props"; the electrician, his light cues, the stage manager and orchestra leaders with their instructions. The system was installed by Bob Burns, whose system is one of the most complete records in existence. Through his efforts every theatre in the city of Chicago playing vaudeville, is reviewed; a record made of every act that he witnesses and a report made and kept in a systematic manner. Through the Burns system the Pantages circuit is enabled to look up the record of any act in less than two minutes' time.

### TWO NEW ORPHEUM JRS. OPENING

CHICAGO, Ill., Aug. 22.—Orpheum Junior houses on the order of the State Lake Theatre in this city, will shortly be opened in Minneapolis and Kansas City. The Kansas City House will be called The Main Street Theatre and the Minneapolis house will be known as The Hennepin. Both houses will be booked by Sam Kahl, of the Orpheum Junior Circuit. With the opening of the Kansas City house, the Orpheum Junior will be booking two theatres there, as at the present time the Globe, being booked by Richard C. Hoffman, is playing vaudeville. The Minneapolis theatre will be the only Orpheum Junior house in that city. Minneapolis is the opening point for acts routed over the Pantages Circuit.

### SIX WEEKS FOR DAPHNE POLLARD

Daphne Pollard, the English comedienne who arrived from England last week, will open a six weeks' tour of the Keith Vaudeville Circuit in Washington on August 29. Her billing will be "56 Inches of Pep." She will be seen at the Palace during the week of September 12.

Miss Pollard is said to be receiving a higher salary than any other single foreign female act which has played the Keith time, with the exception of Sarah Bernhardt.

### RIGOLETTO BROTHERS BARRED

The Rigoletto Brothers, well known on the American vaudeville stage, were not allowed to work at the Palace Music Hall in Manchester, England, last week because they came within the description of enemy aliens. The Variety Artists' Federation, which has adopted the policy of antagonism towards ex-enemy acts, notified the management of the theatre and the Rigoletto Brothers were not allowed to play.

### HOUSTON RAY AT STRAND

Houston Ray, the concert pianist, who has recently been seen in vaudeville over the Keith time, has received permission to play the Strand Theatre, on Forty-seventh street and Broadway, where he is being featured this week. He will return to vaudeville next month.

### FLORA FINCH TO PLAY VAUDE.

Flora Finch, the leading lady in motion pictures with the late John Bunny, will make her appearance in vaudeville next season. She will be seen under the direction of Howard J. Green and Milton Hockey, who are also writing an act for her.



# VAUDEVILLE

## PALACE

The Amaranth Sisters, in their well-staged dancing and acrobatic act, in which they are assisted by two men, proved a good opening turn, getting over nicely, especially at the conclusion. We have reviewed the act several times in detail.

Jean Granese, assisted by her brother Charlie and a pianist, stopped the show in the number two spot, making a hit at this house that was predicted by the writer in these columns some time ago. Took two encores and were rewarded by being compelled to return for bows after that.

"Two Little Pals," in which Jack Henry and Edythe Maye are featured, in addition to whom appear Harry Meyers, Estelle McMeal, Harry Pearce and Mabel Grete, seemed somewhat long. It is well staged with good wardrobe and adequate settings; a couple of ensemble dance numbers showed the result of careful rehearsal.

The girl playing Juliette stands out well, reminding the writer of Ada Lewis, and at times of Josephine Hall. Without Juliette the act would not fare so well.

Jack McGowan, with Jack McManus at the piano, sang a number of songs which found favor. He opened with a special version of "All By Myself," in which were incorporated references to George Cohan, Mary, and other persons, plays and songs with which and whom McGowan has been associated and connected. It made a decided hit. Following, other published numbers were used and received commensurate approbation. McGowan is a good looking fellow, quite long on plus personality, and a neat dresser.

Robert Emmet Keane and Claire Whitney made their reappearance at the Palace in "The Gossipy Sex" by Lawrence Grattan, and the fine bit of satire proved as much of a hit as upon the previous presentation. Miss Whitney might use a little more vocal force as it is difficult to hear her, especially so in the first part of the act.

The screened fables are getting weaker and weaker, passing by without any sign that the audience has been witnessing anything other than a time-wasting device that will not even amuse or appeal to children.

Opening the second half were Eddie Foy and the younger Foys, who appearing in the "Foy Fun Revue" did the same act as upon previous appearances. Considerable difficulty was experienced with the orchestra, but despite this the family made a hit, being recalled for any number of bows, stopping the show, and Foy the elder being compelled to make a speech. During the act Foy said, "What do I do in this act—nothing. I know it." While it may be true that Foy tells the truth, the audience nevertheless seems to have not forgotten the days when Eddie danced nimbly and amused in "Off the Earth" and other musical comedies.

Ruth Budd proved a very decided and emphatic hit, sharing applause honors with Jean Granese and the Foys. It has been quite a number of years since Miss Budd with her brother as "The Aerial Budds," broke in their act on the Sun circuit, and with the passing of time she has blossomed as an exceptionally good and daring ring performer in addition to a number of other accomplishments, as playing the banjo, dancing and singing. It is in her gymnastic work, however, that she appears to the greatest advantage.

Victor Moore and Emma Littlefield presented "Change Your Act or Back to the Woods," which the writer saw them present quite a number of years ago. The act is essentially the same now as then, and as upon their last appearance in New York. Seems a trifle long but went over well, getting laughs galore and hands at the finish.

Ivan Bankoff, assisted by a pianist and a young girl, closed with his well known dancing act and received applause.

H. W. M.

## VAUDEVILLE REVIEWS

### RIVERSIDE

Among the outstanding features of this week's program was the fact that the orchestra sounded better than it ever has before, that is, until Timberg's act went on, and then it went to pieces, ruining his efforts completely.

The Three Lordons opened the show with a trapeze act that served to introduce a few regulation stunts mixed with some comedy. The three men work hard and have apparently tried to make their offering novel, but when compared to some of the better acts, like the Lamby Brothers, it does not quite hit the standard. However, it was a pleasing enough act for this house to get excited over.

Haig and LeVere were on second, offering a musical and talking act. We say musical because one of the boys plays the accordion and the other whistles. The talk is for the most part entertaining, but it is in the playing and whistling that these boys depend upon for their response. They earned two encores and responded with popular selections.

Frank Ellis in "A Dress Rehearsal," a travesty on the theatre and its folk, was third. The comedy in this was supplied by Ellis as the author directing the rehearsal. His ad libbing and kidding in the audience caused mirth and merriment aplenty, and the act drew a big hand. The characters on the stage are well played, the people doing just what is asked of them.

Bert Fitzgibbon and his brother Lew were fourth. Fitzgibbon is still the kingpin of the daffodils as he demonstrated. He got laughs by doing and saying the most nonsensical things imaginable in a manner that was bound to elicit response. His brother earned salvos of applause for his musical efforts, and a blond birl whom he called "Peaches" assisted by singing a number.

The Courtney Sisters, Fay and Florence, closed the first half. They carry their own quintette of accompanists, and this organization acquitted itself nobly. The sisters offered a repertoire of popular numbers, including several "blues." Their singing was well received by the audience, who gave them a reception upon their initial appearance. A speech of thanks was given as an encore.

Following intermission, during which the inevitable "Topics of the Day" and "Aesop's Fables" were shown, the vaudeville was resumed by a team of novelty entertainers.

Espe and Dutton, to whom we had reference, offered a variety act that is immensely pleasing and was worthy of more applause than was accorded it. It seems such acts always get less than their merit deserves. They dance, exchange cross-fire, juggle cannon-balls and do arm to arm strong man work. Outside of that they do nothing, and yet all they got was a couple of bows.

Horace Goldin, assisted by Irene Vanderbilt and two liveried men, offered what was billed as the most sensational and extraordinary illusion ever presented. It evidently was intended for such, but to certain members of this audience it seemed to be funny, and they kept up a constant stream of laughter all through the performance of the act. However, the act drew several bows, which only goes to show, you never can tell.

Herman Timberg was relegated to close the show, a very difficult spot for a single of his kind, in view of the fact that a few of the audience were already on their way out when he came on. Then the orchestra went wrong and helped to further kill his efforts. However, he persevered and by dint of his efforts managed to draw a goodly share of applause and several bows.

S. A. K.

### EIGHTY-FIRST STREET

James and Eta Mitchell opened the show, with their entertaining acrobatic skit that held many laughs for the kiddies, and grown-ups too. The girl, neat and shapely, was clad in a white bonnet and tights, while the man wore a comedian's outfit. They perform on a ladder that is balanced on two posts, a trapeze suspended from each end of the affair, and both mix some good stunts in with many comical antics, especially the man, who made many supposedly slips, the girl screaming after urging him to do different things which he is afraid to do.

Madelon and Paula Miller, in "Youth and Versatility," two girls, one specializing on the piano and the other on the violin. They open with a jazz number, which is followed by a solo on the violin. A soft shoe dance by the violinist ending in a series of "cartwheels," came next and then a solo on the piano by the other girl, which was well received and her excellent technique acknowledged. After a medley of popular tunes on the piano, they sang "Ain't We Got Fun?" as a duet and closed with a dance that was good. Though the act was light and did not carry much of a punch, they went over in good style due to their personality.

Primrose Semon-Arthur Conrad and Company in "Musicalities," presented a clever act that was good in spots, but considerably let down at the end, failing to close with anywhere near the effect the act should and is capable of producing. The act opens with Miss Semon and chauffeur arguing before a curtain depicting a stage drop. When she enters the stage door, she is seen through the transparent drop dressing and talking to her maid. Coming out before the drop she sang three songs, giving her impressions of Al Jolson, Eddie Cantor and Eddy Foy, which were done very well. Going back into the dressing room she tells her maid about gentlemen friends, etc., and meets a Johnny at the stage door, the dialogue that followed not meaning much. They closed singing a duet, and dancing a bit, Miss Semon making a rather exaggerated bow for so little a dance. During the last part of the act, much hugging was done by the girl, which was not too good, although it was well received.

D. D. H.??? has practically the same monologue that he was doing when last seen on Broadway a short time ago. A new gag has been interpolated here and there, and as he proceeds gathers momentum and more laughs. He scored as usual, stopping the show when he retired to the wings. When he returned for another bow the piano for the next act had been pushed on the stage and he made a few appropriate remarks, also a good word for Pressler and Klais, who followed.

The "Lively Duo" have been recently reviewed in these columns and went over fairly well considering the fact that this house has its own peculiarities and likes and dislikes. Miss Klais sings a ballad as the opening song, which is quickly followed by a blues number, and whatever effect the ballad has on the audience comes to naught and might just as well be omitted, for it holds up the act. Her voice is well fitted to the coon-shouting type of song and they might just as well put as much speed into the act as possible and let it go at that, at least for a house like this. Mr. Presser's business at the piano is comical, his appearance getting the house at once. The rest of the act didn't seem to go over so well, although this should not detract from the achievements of this team, who have stopped shows in other houses.

Sheila Terry, with Harry Peterson and Morris Lloyd in "Three's a Crowd," a musical comedy in three scenes, closed the show.

M. H. S.

## NEW BRIGHTON

There are only two more weeks left for the season of 1921, for this house, and business is better than it has been all Summer. This week George Robinson had only seven acts, but which made a longer show than usual because of the Ford Sisters' act closing the first half, and the length of Harry Carroll's act, which closed the show.

The entire layout proved to be very entertaining, and was given a snappy start by the acrobatic work of Anna Belle with Joe and Sherman Trennell. The routine consists of tumbling and gymnast stunts for the most part, with some poor comedy thrown in by one of the boys but which can be overlooked as most of it serves for breathing-space between the different feats offered.

Clinton and Willow were the names on the program for the second act, which was really Ned Norworth and a young lady who is generally known as "and company." Norworth was billed in front of the house, although not on the programs and must have been booked into the house in place of the other act. His "nut" comedy found a great audience here, every bit getting a big laugh. Some of the bits with the girl are too rough for a refined house, although this house is by no means out of that class. Among them are the pushing up of the girl's nose and the pulling of her hair. The legitimate piano work, in which Norworth played "blues," was excellent.

This is the first time in many years that Irving and Jack Kaufman appeared at this house, the last time having been more than seven or eight years ago, with the Avon Comedy Four. The brothers also found a wonderful audience waiting for their singing, and all their numbers were received with great applause, the two not being permitted to leave until they had taken several encores and then left them applauding up to the start of the next act.

Kane and Herman have a dandy comedy act, which they have been doing for several years and which is as funny now as it was when new. But one or two new songs at the finish, especially one to replace the three year old "music" number, would not be out of place, even though the present number does get fairly good results. A new number would get so many more. They did offer one new song in an encore, which went very nicely.

The Ford Sisters have a new setting and orchestra, not to forget the most important new routine, since we have last seen the act. The wardrobe would require too much space for detailed description, but it is without a doubt one of the most beautiful and replete to be seen on any stage. Their dance merits require no more praise than has been given, for it is excellent. The girls have also a dandy orchestra, featuring a marvelous banjo player, who also does excellently with two solos, playing the "Zigeunerweisen" from the "Gypsy Airs" for one, on the mandolin, and also playing a number with the same instrument, accompanying himself with his left hand at the piano at the same time.

Sylvia Clark has a new pretty little frock, a cuter way of combing her hair, and also some new material, including a "Spotlight" number, in which she does burlesque on different acts. She is as clever as ever.

Harry Carroll has with him again, Grace Fisher, from his first act; Harry Laughlin from his second, and several new and old girls. Not old in years, but from his former act. The Bennett Sisters are new additions and an improvement on the Goslin Twins. The act has several changes, among them being a new opening number, and several new songs. This being the break-in performance, a few slight breaks were made, but none that were bad. The act, when smooth, will be better than the other two.

G. J. H.



# VAUDEVILLE

## BROADWAY

The bill this week with the exception of a couple of acts, proved to be a sleepy, lifeless affair, the turns not working with any snap and the audience being indifferent.

Alfred Farrel and Co. in "Rag Pictures" just proved to be a small time opening turn and were followed by Brennan and Rule, who had a hard time waking them up with published numbers, but gained some applause at the finish by working for bows, taking a doubtful encore.

Jack Trainor and Co. in a sketch drew many laughs and got over nicely, being one of the best acts on the bill. Trainor was excellent in the character of the old man who wishes to hire a stenographer, Harry O'Dowd as the son was adequate, and the other members of the cast all that could be desired. The girl stenographers were perfectly typed, the first as a "good woman," the second of the flapper style and the third as the baby-eyed young thing who has just left business college. The office clerk was played well, not being overdone. Girls waiting for their entrances, should see to it that they do not cast shadows on the door.

Murray Voelk, the two men singing act with one doing the pants-falling stage-hand, drew laughs but the hands at the conclusion were rather weak, the team "jockeying" for applause to a decidedly unwarrantable amount.

Dave Harris and Band has been reviewed in these columns recently as a New Act. The scenery was effective and the band well dressed and not noisy. Harris did his former single for the most part including an amber spot ballad. He has eliminated the playing of traps, the Shimmy Doll, and now has an offering of more class although the style distinctly all the way through is cabaret. Went over well at the conclusion and is a good flash for the medium time though of doubtful psychological appeal for the big time.

Princeton and Watson are presenting essentially the same act that Jack Princeton, formerly Jack Connors did with Agnes Angle quite a number of years ago under the name of Princeton and Yale.

Princeton is what they term a "wise-crackin' guy" of the race track tout style who happens to "blow in" the dead burg of Brownderbyville. He meets Rosie Rambler of the "Road to Ruin" Co. and the conversation between the two consisting mostly of "wise" slang on his part, and lachrymose wailing on hers with a little sob stuff thrown in by both for good measure. Formerly there was a song used but that has been deleted and the finish has been changed a trifle.

Several of the "cracks" were too fast and "over the heads" of those assembled at this theatre, but on the whole, laughs were obtained and the offering obtained a fair measure of applause at the conclusion. The girl lacks the sympathetic quality of voice and ability to put her lines over that her predecessor possessed, and should try to cultivate these points.

"Dancing Shoes" closed the night show, two other acts, Sylvia Loyal and Arnold and Lambert having appeared in the first three shows given.

"Dancing Shoes" was probably taken from an older act entitled "Tango Shoes," although the idea has not been carried out nearly as well. Several dances of different varieties were done by the boys in none of which anything remarkable was shown. The girl was very weak on singing of which she was given too much, but danced neatly, gracefully, with lightness and displayed some good high kicks.

Her attempt at singing "Ida" a la Eddie Leonard, was not good and the act would be much better with its omission. One girl and five fellows does not seem to register with an audience who would rather see one fellow and five girls; the psychological appeal is lacking. Turn is very weak, ordinary, and could scarcely be called more than a small time flash.

H. W. M.

## FIFTH AVENUE

The favorite act was that of Solly Ward and Company, two women and Solly in their comedy sketch in which a man and his Amazon wife take all precaution and let no possible bet be overlooked when it comes to an argument. After many funny scraps, when one was ready to pack up and leave a French girl walks in as per instruction with the husband that afternoon, when he made a date with her. The complications that arise subside and the girl produces papers showing that she is from a war orphan asylum and the wife sympathizes with the representative and the husband tells her that is why he asked the girl to the house. Later they adopt a baby from the asylum which solves their marital quarrels, after the usual amount of argument.

Bob Hall in the next to closing spot was another favorite who went over great, being a good showman he knew how to handle the audience and must be credited with stopping the show with his alleged ad lib rhyming act. It doesn't occur to the audience that the orchestration for the particular song he is asked to sing his rhymes to are always at hand for the musicians when someone in the house names the song. However, he went over easily picking on the acts that preceded him on the bill for some of his subjects, as well as other topics named by those in the audience.

"Fragments" was a sort of revue that was original in spots, yet there was something ancient about the whole thing. A page girl who does most of the subsequent work later on, opens the act with a sort of prologue, announcing that sentiment, inspiration, melody, etc., would be part of the affair; they were represented by men and girls as she spoke, melody represented by two girls remaining until they sang a duet, about "Memory." A minuet by two girls in Colonial costume, one of them in male attire was the next bit which was followed by a skit by two girls and a man in Chinese costume supposed to be the legend of the Weeping Willow or something like that. The two girls stepped out of a large tea cup in the background. A man in evening clothes sang a song in a soft tenor voice, and we took three guesses at the next thing presented in the background which must have been a gondola in Venice for the two girls and man sang the Barcarolle song from the Tales of Hoffman.

The closing bit was about the best thing presented. A tea room in which two of the men wore canary yellow colored Chuck Connors coats and the third full dress. The waitresses and all hands ordered and sang to each other via the parody route, most of the tunes being old timers. The act proceeds very leisurely, and is held up considerably when one of the girls sings "As Ye Sow So Shall Ye Reap," which may have been intended for an impersonation of Nora Bayes.

Sharky, Roth and Witt, three men, sang at a piano and did their work well, considering that their material was limited. They harmonized pretty good, the man at the piano putting over a solo about mother to a good hand. Their last song about 1932 was done with a bit of clowning and went over in good style. Wang Wang Blues was sung for an encore.

Gold and Edwards, "The Dancing Frenchmen," who opened the show, was a lively act for an opener. Their clog dancing, done with skates as well as just shoes was well received, and they gathered much applause for the position they played in.

Kay Neilan, a cute little miss, sang several songs in a style of her own, winning her way across in short order in the second spot. Her best bit was a Scotch song done a la Harry Lauder, proving herself a clever little comedian.

Rasso and Company, man and woman closed the show, with their juggling and balancing stunts, using a variety of objects for their material.

M. H. S.

## AMERICAN

Norbert and Lotta were supposed to be the opening act, but have arranged their routine in such manner that their offering, when placed in first spot, really is a long overture of different numbers by the house orchestra, assisted by the performers. The man plays the violin and the girl plays the saxophone, and play the instruments fairly well, but they use the orchestra too much in their act.

Memory may be serving us a trick, but if it is not, Chadwick and Taylor was formerly a two man colored act. At this house the team consisted of a colored man and woman, both very capable performers, the man in particular. Their material can stand a lot of improvement and the man evidently realizes it, for every time he sprang an old gag he said in a low voice, "There's a new one for you." The curious part of it is that most of the old ones got the best laughs. But that doesn't lessen the fact that more up-to-date material wouldn't get better laughs.

Ergotti and Herman, a midget and a tall, slender, attractive girl, offered an acrobatic turn, with some singing and talk intermingled, the acrobatics scoring best.

Tom Mahoney is an old favorite along this circuit, and undoubtedly would be on others, even though his act is framed mainly for the "family audience." His stories all got big laughs, his "Irish Bricklayers' Meeting" bit proved to be as good as new to this audience. The "gondola" gag, however, is too rough and should be eliminated.

"The Pep-O-Mint Revue," offered by Harry Downing and a company of a pianist, a boy and girl dance team and a boy soprano, will make a good flash for the small time. Roy Sedley is the boy dancer and does excellently with some original numbers and impersonations of various dancers. The girl is handicapped by the improper use of her hands, for while she does remarkable work with her feet, eccentric and toe styles, she does not appear to be as graceful as she would with her hands used properly. Downing, who was formerly the "prima donna" with the "Every Sailor" act, does burlesque female impersonations and uses his falsetto to good advantage. The act, however, contains some music which was written and which is still being used by Harry Carroll, the first being the music of his opening song, this act using different words, but the same melody, note for note. They are also using the same melody and words which Carroll uses for his "Oh Boy What a Girl." It may be that they have permission for the use of the numbers, but with Carroll breaking the same numbers in with a new routine this week, it is doubtful.

Ryann and Mann opened the second half with an act that might be good if all the talk were taken out entirely, and either just songs substituted, or talk that might be funny. Their big asset lies in their singing.

Ronair and Ward, man and woman, did a familiar talking act, containing some laughs, and a lot of room for better and stronger material, to suit their abilities.

Jack Strouse has hit upon an excuse for using suggestive material, the same being a telephone "prop," which rings whenever he tells an off-color gag and which is supposed to be a message from the house-manager to cut out the gag he has just sprung. The very fact that Strouse knows he is using risqué lines, and knows just which ones are the objectionable ones, makes it all the more inexcusable for his using them. When an actor uses stuff which he knows don't belong, and then injects an excuse for using them, and such a poor one at that, why the actor himself don't belong, that's all.

Paul and Pauline closed, doing an aerial acrobatic offering with some very good work in the routine.

G. J. H.

## N. V. A. COMPLAINTS

Billy Hart, of Billy Hart and Circus Girls, has again brought complaint against Wellington Cross, claiming infringement on the use of the burlesque mind-reading bit. Hart says that Cross has again injected the bit into his act, after he had taken it out due to a complaint made before.

Tom Gillen complains that Bob Willis is infringing on his "Finnegan's Friend" business.

Billy Glason has complained against Mel Klee, for the use of the "Beautiful but dumb," gag.

F. Cordini has filed complaint against an act called Steele and Cordini, alleging infringement on the name "Cordini."

Lew Leslie has complained on behalf of "Aunt Jemima," against an act known as "Mammy," claiming infringement on the character, make-up, and in fact, the entire act.

Sam C. Wiel, of Daisy Dean and Company, in an act called "The Crisis," complains that Jerome Merrick and Company are infringing on their entire act.

John F. Burns alleges that the Amaranth Sisters are infringing on his "zig-zag screen with revolving doors" apparatus.

Eddie Powell has complained against Feverre and Coulter, claiming infringement on the "Yankee Doodle" bit.

## DAN HARRINGTON IN AUTO SMASH

Dan J. Harrington, ventriloquist and club booking agent, was the victim of an unfortunate automobile accident last week while driving in Long Island, which caused a fracture of his arm in several places.

Harrington was taken to the Jamaica Hospital, where his arm was X-rayed and is now confined awaiting developments, there being a possibility that an operation may be necessary.

## YIDDISH BILLBOARDS OUT

A new system of theatre advertising on billboards for vaudeville houses will be started by Harry Mandel, for the B. S. Moss circuit, with the opening of the new Franklin Theatre in the Bronx. Mandel is arranging for sixty-eight twenty-four sheets to be printed in Yiddish, to be posted in the Jewish localities of the Bronx each week. The posters will be arranged in the same manner as the English ones.

## HOFFMAN WITH W. V. M. A.

CHICAGO, Ill., Aug. 22.—Richard C. Hoffman, booking manager of the T. Dwight People Agency, resigned his position last week to accept a book with the Western Vaudeville Managers' Association Circuit. Hoffman was formerly a member of the W. V. M. A. booking staff, but resigned a year ago to enter business for himself.

## "DANCING SHOES" MISSES

"Dancing Shoes," playing this week at the Broadway Theatre, missed the first show Monday due to the fact that a couple of the boys in the turn were of the opinion that the first show was in the afternoon, starting at 2 p. m. instead of in the morning at 10.45.

## ILLUSION ON PROCTOR TIME

The Great Jansen has been booked for the Proctor houses to do the illusion of "Sawing a Woman in Half," special permission having been given by Horace Goldin, who is presenting the trick in the Keith big time houses.

## "EFFICIENCY" FOR VAUDEVILLE

PHILADELPHIA, Aug. 22.—Betty Kirkbridge, who played in "Listen, Lester," and "Maytime," will appear in vaudeville on the Keith time in a new one-act sketch entitled "Efficiency," with Delano Dell.



# VAUDEVILLE

## AMERICAN

(Last Half)

A man and two dogs, using the billing of "Just Friends" was the opening act, giving a slow start to the show. The man does some juggling with balls and clubs, and the dogs some fair stunts, but the routine needs speeding up. The man could eliminate the "kissing the dog" bit, and also the last bit after they had taken their bows, with the dog's tail wagging from out the wings, with the spotlight thrown on it.

Harry Fiddler, and a girl of his race billed as Miss Perry, to whom Fiddler referred during the course of his act as "my sister," opened with a song, the girl playing piano. Fiddler is doing most of the material with which he has been associated for years, including the old phonograph imitation, the facial expressions, and the best bit which he has always done, that of the Chinese imitation. The girl also plays the violin at the finish of the act, and comes in for some talk.

The Bragar Brothers followed a comedy film with a bar act. The two, in comedy make-up did an ordinary routine of stunts on casting apparatus, showing nothing which other acts of this kind have not done, and a little less. They used a poor attempt at a burlesque wrestling match for a finish which sent them off to weak applause.

The applause hit of the bill was scored by a sister act known as Harris and Stanley. Both girls are possessed of the "coon-shouter" type of voice, and have just the right routine of numbers to get over with a popular-priced house audience, and the proper manner of delivering those numbers to be effective with such an audience. All of the songs are delivered in duo.

The Molera Revue brought forth the fact that rowdies will always make themselves heard, if given only the slightest provocation. The objection that the rowdies had to this act was the fact that it consisted of four men, one a pianist, and three women, all past the juvenile and ingenue stage, and the fact that they sang operatic numbers. However, the loafers were in the minority, for the act was heartily applauded by those downstairs, and most of the audience on the balcony and part of the gallery.

The news reel preceded the appearance of Dugal and Leary, two clean-looking young chaps, one of whom played the piano. Both have pleasing voices, and have arranged an effective routine of published numbers, which they delivered to good results.

Elizabeth Nelson and Barry Boys were also a big applause hit, with their acrobatic work. The talk, used by the black-face comic and the other Barry, could stand improvement, but as the act is mainly an acrobatic one, that part can be overlooked.

Jack Marley closed the Thursday matinee performance, with what was evidently supposed to be a "nut" single, but turned out to be a flop here. Marley has a lot of small time talk and a small time way of delivering it.

G. J. H.

## PROCTOR'S 23rd ST.

(Last Half)

Alvin and Kennedy have a two man Roman Ring act in which one does straight and the other tramp. The comedy attempted is of the small time type, and the act lacks class for the better time.

Cutty and Nelson, man and girl in a musical act, did not impress with their offering to any great extent. The playing of a xylophone by the man and the piano by the girl did not gibe, the two sounding out of tune; this may however have been due to the fact that the piano seemed lower in pitch than the xylophone.

Tosti's "Goodbye" on the cornet by the man, and a published number by the girl, man playing muted cornet, sent them over fair.

Billy Nunn and Co. started something they didn't finish, the curtain being dropped before the conclusion. The sketch, if one may call it that, was tried out at another theatre some time ago by Jane O'Rourke who claims authorship, and who appeared in the act herself. The present cast is considerably weaker than the former one, none of them seemed to know their lines, and audible prompting was heard plainly.

Jean Southern, she of the silent celluloid, presented the same act that we have reviewed several times. Miss Southern works with a will and it is rather remarkable what she manages by her effervescent spirit, to get out of her material. Although the individual numbers failed to get much, the audience gives her a good hand at the finish, probably because she tries so hard.

Hawthorne and Cook with their "Nut" act, reviewed recently at the American, presented the same offering getting laughs with the undisguised small time hokum, and working for applause at the finish with the different instruments brought on for bows, after the manner of the former team Duffy and Ingalls.

La Pelarica Trio whom we reviewed at the Fifth Avenue not so long ago where they were a "Riot" had a hard time of it.

H. W. M.

## PROCTOR'S 58th ST.

(Last Half)

Billy Longford and Company, formerly Kara and Sek, a novelty water act imported from Europe, opened the show. They have dressed the act up a bit since last seen by the writer, and padded it a bit. The repeated use of the word "akrobat" is unnecessary. The act has a few laughs in it, and the constant sprouting of water from all over the stage caused quite some merriment. The act did very well in opening.

Jimmy Dunn, a youngster with plenty of pep and personality, an infectious smile and apparent ability held the second position. One thing is the trouble with Jimmy. His act contains some of the most antiquated material on the stage, and for the most part failed to get big laughs. He would do well to have some material written for him, that would be distinctively his own, for he impressed the writer as being a clever chap, who could do a whole lot better than he did here.

Drew and Wallace, presented their well-known and oft reviewed "Drug Store" act. They did very nicely considering the handicap they worked under, first, there seemed to be a succession of unnecessary outside noises, then the orchestra missed cues, and played their music out of tempo.

Muriel Dae and Company is the most peculiar act the reviewer has seen. It is a combination of class and mediocrity, burlesque and big time, refinement and bosh. How these people can expect anything out of the fact in its present form is beyond comprehension. There are four people, a woman who plays the violin and sings with an air of prima donna days, a Jew comedian who mugs and hunches his shoulders, and talks "Yiddish" that is entirely out of place anywhere, a wop comedian who sings very well, and gets a lot of laughs, but talks Italian that should be cut out, a straight man who looks as though he just came out of the opera (not judging by his singing of course), and there you have it.

Flo Lewis, that sumptuous red head, the dainty morsel of femininity, followed. Need we say that she scored the hit of the show? Of course she did. She couldn't help it. The act is the same as when last reviewed, only it seems to be working smoother each time, and getting just a little bit better. Here's hoping that it keeps on doing so.

"The Castillians" in a novelty posing act closed the bill. They appear in a series of dull bronze statue impersonations that are works of art. This act should get a good position on the better bills, for it is a classic.

S. A. K.

## CITY

(Last Half)

Alaro, a hand balancer whom we reviewed recently at another house, opened the bill and got over nicely.

Ahearn and Peterson, two men who offer songs and talk, work ten minutes too long; we were almost inclined to say more. If the pair would cut the talk which is not funny and very small-time, and stick to the singing in which their voices are not bad, they might build up a good act.

Prince and Bell have a singing and talking act with a nifty little set of their own that is away from the ordinary turn in vaudeville, and has been staged by someone who knows the value of an artistic finish. For detailed review, see under New Acts.

Parish and Peru, two fellows whom we have reviewed a number of times, showed versatility with many stunts including unicycle riding, barrel jumping, dancing and concertina playing. The various efforts received hands as did the act at the conclusion, getting applause and going over well considering the rather vacant auditorium.

Fencheon and Marco Revue had their turn cut from twenty-five minutes to fifteen, starting with the third number instead of the first.

Fanchon and Marco did the "A Pretty Girl is Like a Violin" number in a lifeless and spiritless manner, finishing weak. Several dances were done by the girls, two of whom wore tights that were badly wrinkled, and the Egyptian dancer with bare legs did a few Babylonian angle poses. The turn as it was presented when seen by the reviewer was very ordinary.

After a cornet solo in the "pit" by a man, a girl entered and sang "Broadway Blues." She seems to have observed Nora Bayes and more particularly Dolly Kay, for she uses the ecstatic gestures of the latter. The number failed to get much and the set changed to "Three."

Wilson and McEvoy, in their talking and singing act went over nicely and were followed by Gene and White in a dancing act.

The latter team we reviewed not so long ago; the young fellow has lost some of his amateurishness, but still is far from possessing the smoothness flexibility and ease of technic that is the result of experience. The turn will no doubt improve through the ambition of youth.

H. W. M.

## JEFFERSON

(Last Half)

Levere and Collins opened the show with their novelty acrobatic act. The girl sang a song in "one," to start things off and later both man and girl performed on the trapeze and rings doing a clever routine of stunts.

Lonna Nacanzio, singing comedienne held the second spot with ease, singing three songs in a good soprano voice, accompanying same with some monologue now and then. She opened wearing a striking Spanish costume of black and gold material and sang a song in Spanish. Changing her gown to one of red and gold she sang a blues number, and another song at the close of the act, taking several bows.

Milton Pollack and Company, two men and a girl, were good for many laughs in their comedy sketch, concerning a youth who meets the daughter of a rich man. He hasn't got a dime, but with the aid of the girl he manages to make a good impression on the old man, building up considerable collateral on nothing. Before he is through the old man hands him the "whole world" (a spherical map) to keep him quiet.

Burke and Durkin in a song and dialogue skit, managed to score, the man especially working hard with his blues numbers.

Jimmy Lyons, in a uniform suggestive of that worn by the Union army in the Civil War, went through his monologue touching on the usual line of subjects, past, present and future, some of it good and some of it not so good.

Whipple Houston and Company, seven men and two women presented their novelty entertainment with the aid of Father Time, who gives them advice. Most of the act takes place on the edge of a park in the city. In the background was a clever arrangement whereby miniature cars and automobiles passed at regular intervals. In the foreground a cop patrolled his post, and came in for some of the doings. A woman of the street recites etc., and is taken in tow by the Salvation Army, and at the finale, all hands are present, the jazz band doing most of the work.

Alexandria and Company, one as a stage hand who is quite dizzy or drunk and the other as a performer, were cause for much merriment as the stuff belonging to one of the men supposed to be used in his act is spilled all over the works, etc., by the stage hand.

Monsieur Adolphus and Company closed the show giving an unusually fine exhibition of dancing both as doubles and singles.

M. H. S.

## PROCTOR'S FIFTH AVE.

(Last Half)

The Three Lordons whom we reviewed last week, were a decided hit with their trampolined casting, the various tricks getting considerable applause and a good measure of approbation at the conclusion.

Jack McAuliffe, the ex-prize fighter, did his usual vocal effort in trying to explain the various fight films with the American Flag finish. If the American Flag, why not the "Star Spangled Banner" and make it a good finish, and then McAuliffe can say he knocked them out of their seats!

Evelyn Phillips and Co. presented under the billing "Eight and Two," the same act that was recently presented under billing "Ten Feet," with the same four boys, but with Bernice La Rue in the part now taken by Miss Phillips. The billing probably refers to the feet, eight male and two female, but is inconsistent with the act, and although some treasure is spoken of as ten feet deep in the first part, the audience has no chance to appreciate what it's all about because the whole idea is suddenly dropped for the introduction of specialties. Miss Phillips works hard with lots of life and "pep" and were it not for her, and the clever Russian steps at the finish, the turn would have a weak finish; as it is the act is but a small time flash.

Jed Dooley and Co., the "and Co." or as Dooley calls her "Co.," possessing the niftiest pair of Frankie Bailey's seen for many a day, presented the same act we have reviewed several times. Dooley in his nonchalance, ad lib style of working, and wittiness of his repartee, being most refreshing. Some of the remarks are rather "blue" and might be toned down. The turn is a little too long and the rope spinning might be cut somewhat. Lots of laughs but not much applause at the finish.

Handers and Millis presented the same act reviewed many times and went over fair.

Kavanaugh and Everett in the oft reviewed dancing act, have an offering of class in which the dancing outshines the attempted singing by a very big margin. The sister team looked neat and danced nimbly.

Bert and Betty Wheeler should be censured for using a couplet by the girl, "Lips that touch a cigarroot, shall never park beneath my anodet."

H. W. M.

## KEENEY'S

(Last Half)

O'Connor and McCormack in a dance oddity opened the show. The act is set in a beautiful drop, and rather pleasingly put on. The man is the better dancer of the two because he is more finished. The girl has ability, but lacks polish. The act was well received and when brought around into perfect working order will make a big time turn.

Darrell and Van, a nut comedienne and a pianist, who also serves as sparring partner and punching bag held the second position. The comedienne got a lot of laughs from poking fun at herself, and clowning around.

Robert Williams and Company, the latter consisting of twin sisters, and a man offered a farcelet, that is an exact copy of "His Bridal Night" in which the Dolly Sisters appeared some years ago. The man playing the husband gave about the best performance in the act. The other man seemed too strident, too forced. The girls look well, and try hard, but apparently lack interest in the act for their work is very lack-lustre.

Andrew Mack, Irish comedian, and pet of a generation past, was next. Mack has improved since last the writer saw him work, for he was in better health, and looked thinner. He can still hit a few high notes, and as for telling stories, well, you should have heard this audience laugh. Mack was a tremendous hit, and was forced to respond to an encore.

Robert Kelly and Company, a pretty auburn-haired girl, and a diminutive assistant, offered a dainty Irish skit entitled "Miss Bedelia O'Shea." It is full of humor, with just a touch of heart interest, and a pretty love story. Kelly sings and dances as only an Irishman can, and his lady love is a feast for the eyes.

Rule and O'Brien, who followed offered a cycle of Irish songs that took the house by storm. Rule, a songwriter and pianist and O'Brien, a light comedian make an excellent combination.

Downing and Kane, man and woman in a cycling act closed the bill. Downing works much in the manner of Joe Jackson, the pioneer in this style of entertainment. Miss Kane sings, dances, and skates a bit. Downing got plenty of laughs for his work, some of it a bit raw, but nevertheless liked here.

S. A. K.

## AUDUBON

(Last Half)

One sign that things are returning to normal at this house is the fact that Ben Jackson, the manager is back after a vacation of over a month.

"Either good music, or no music at all," is the reason which is given for the fact that this orchestra here consists of only a lonesome girl at the piano. Rather than have a discordant bunch of players put into the house one at a time, the orchestra is being assembled on the outside, and being rehearsed to play together as though they have worked together for months, and then will be installed in this house next week. Meanwhile, the girl at the piano proves to be capable, and for the motion pictures, the house has Ernest P. Jones, one of the best organists in the country, playing the organ.

Sylvia Mora and Company, the company consisting of two men who really do the work in the act, while Miss Mora just comes in for an opening song and dance, and then poses for the rest of the act. The men do a good routine of gymnast work, and one of the puns of the act with some up-side-down work on a trapeze.

Maud Allen, assisted by a pianist, sang a number of classical and semi-classic numbers, and wasn't permitted to leave until she had taken an encore. Miss Allen has a pleasing contralto, which she knows how to use.

Page and Grey, who have been reviewed in this column a number of times, and recently by the writer at the Broadway, haven't made any improvement on their act as yet. The act still consists of a lot of small time bits, among which their feature gag is "played" chew the string, she sneezed and I swallowed the whole string." With that being their best line, the merits of the rest of their material is easily seen. Jenkins and Howland, one doing an English comic, and the other working straight, gathered a few laughs, but more applause with the singing of Howland, who was formerly seen with Basil Lynn. This act while it has different material, in lines and songs, is framed on the same style as that done by Lynn. Only with this act, instead of the talk being about racing, it centers about golf.

Ben Meroff stopped the show, after playing the clarinet, cello, singing and doing a Russian dance. Meroff is using a new catch-line—"Right," which he gets the audience to yell with and at him when necessary, and sometimes when not. A "pluggar" assisted from a box, with some talk and a number.

"The Enchanted Mummy," a beautifully staged dance act, will be fully reviewed under New Acts.

G. J. H.



# VAUDEVILLE

## "WHO'S MY WIFE?"

Theatre—Harlem Opera House.  
Style—Musical sketch.  
Time—Twenty minutes.  
Setting—Full stage (special).

Three girls and two men, who are engaged in the business of aiding a young man, temporarily suffering from aphasia, to discover his wife, whom he lost while on his honeymoon, through an attack of his disease. Which in brief, almost tells the plot of "Who's My Wife?"

The young man had been an aviator, and in an accident had received a shock, which oftentimes came back to him and caused him to lose his memory. At the time the act opens, he is at his apartment in the city where he has captured a burglar in the act of looking over his rooms. He enlists the thief's aid to help him find his wife, saying that he had invited three girls to a party that evening, and that he is sure one of the three is his wife. All he remembers is that he had been married the week before, had gone to Atlantic City for a honeymoon, that his wife swam on her right side, and that she had a scar on one knee. But he cannot remember her face or name. It seems that with a mind for such small details, the face would be remembered,—but why spoil the playlet with such criticism? However, the party goes on, and at the end, he is no nearer to knowing who his wife is than the writer is to knowing why the producer of this act overlooked so many details, and the author so many opportunities for better comedy.

But in the end, the wife confesses and all ends happily—for the cast and for the audience. A few songs are done by the juvenile, and his "memory-for-gotten" wife. The cast are fairly capable, but the act at best is good for a flash on the small time. G. J. H.

## FANTIMA SISTERS & CO.

Theatre—Jefferson.  
Style—Gymnastic.  
Time—Six minutes.  
Setting—A tree.

In neat costumes of white, the Fantima Sisters assisted by two fellows in similar costumes, do a series of gymnastic feats mostly on stirrup rings with one of the girls acting as a human support, hanging feet down from an apparatus suspended and "guyed" in the "flies."

An iron jaw hold by one of the men while the smaller of the two women does acrobatic turns on rings, drew a good hand as did the other feats performed.

A neat and clever trick that has not been performed around here by others is the holding of a bar horizontally between the teeth of the two men while upon it the girl makes a number of rapid revolutions.

The finish of the act in which the suspended human support holds a large "U" shaped apparatus while the girl center and the two men each side supported by iron jaw holds, do rapid spins in a flicker spot is sensational and brings the act to a fast and snappy conclusion.

Considerable showmanship has been shown in the utilization of the pulley and rope to allow the Fantima sisters to descend quickly after the last trick, the other doing fast tumbling to hold the tension and hand until the curtain.

All the apparatus looked spick and span, even the pulley before mentioned being nickled and polished, the ropes were clean, the costumes were clean, the feats performed clean, on the whole, it is a clean act, class and ability predominate; big time. H. W. M.

## NEW ACTS AND REAPPEARANCES

### MARC McDERMOTT & CO.

Theatre—Proctor's 125th St.  
Style—"The Conscience of John Davis."  
Time—Twenty minutes.  
Setting—Full stage (special).

Another one of the motion picture stars to enter vaudeville, but whether Marc McDermott is as familiar to the present generation as most of the others who have entered vaudeville, as he was about five to eight years ago, when he was one of the most popular "villains" of the screen, is doubtful.

"The Conscience of John Davis," McDermott's vehicle, is programmed as written by Crane Wilbur. We won't accuse Wilbur of lifting anyone else's plot in writing this playlet, but let us be generous and say that Dickens' "Scrooge" had made a strong impression on Wilbur, and in writing "The Conscience of John Davis," Wilbur had unconsciously made it resemble the character of "Scrooge." For that matter, why pick on Wilbur, when there have been so many authors who write plots resembling those of old time successes. For after all, "There is nothing new under the sun."

However, John Davis is a rich but very selfish man of middle age. The time, as with "Scrooge and Marley," is on Christmas eve. Davis believes in nothing but his money and its power. He refuses a poor man some whiskey for his sick wife. He refuses his faithful maid permission to go and have dinner with her daughter on the following day, Christmas. So his conscience deems it time to stop and does so. The result is that Davis dreams that it is fifteen years hence, and that he has been a paralytic for those fifteen years, because of his selfishness. On awakening from the dream, he is changed, and becomes good.

Which, after all, is much simpler than Dickens, who went to the trouble of having a goblin lead Scrooge all around the town of London, before Scrooge changed his character.

The cast of three characters, including McDermott, do their work capably, and as undoubtedly Dickens is not as familiar as he used to be, the act will please most audiences. G. J. H.

### RAY PERKINS

Theatre—Harlem Opera House.  
Style—Singing, talking, piano.  
Time—Twelve minutes.  
Setting—In one.

Perkins is a red-headed chap, with a likable personality and starts off with some talk leading up to the announcement all in satirical style, of the fact that he is the writer of "Scandinavia," which is his opening number. A ballad is the next number, telling the thrilling experience of being "Held in a Baby's Arms." Following the ballad, Perkins does a piano medley of songs "he would have liked to have written," which he plays excellently and to good results.

"Stand Up and Sing For Your Father an Old Time Song," which he states he also wrote, is used for a closing number and a dandy dialect number is used for an encore.

The talk used in the act was "above their heads" with this audience, partly because it was too deep, and partly because Perkins has a manner of swallowing his words which makes his lines lose their effect at times.

With this one fault remedied, which is easily done, Perkins will have a very entertainingly single which should do well. G. J. H.

### J. CARLYLE McCURDY & CO.

Theatre—City.  
Style—Comedy Sketch.  
Time—Fifteen minutes.  
Setting—"Three."

A comedy sketch in which the daughter of a man who is a firm believer in economy is anxious to marry the man of her choice but fearing paternal opposition, plans with her admirer to tell the father it is her friend Clara who wants to marry him and get the father's opinion of the young man as a husband.

In a dialogue between the father and Jack, the younger fellow outdoes the older by a recital of his extreme economy and the father who has received a medal for his thrift, pins it on Jack. This drew a good laugh and is a good piece of business.

After the father's approbation, it is revealed that it is his daughter and not Clara who wants to marry the young fellow and after some delay, he finally gives his consent saying that he is going to marry a Spanish lady of his choice.

James Carlyle McCurdy plays the part of the father well, he is forceful and commanding, holds the attention although inclined to over act in parts and should aim to get his stage laugh a little more natural or delete it down to one or two. The balance of the cast was poor, the girl's enunciation and diction being bad and the juvenile effeminate and ineffective.

The latter part of the sketch is more poorly written than the first, the attempted repartee falling short and needs rewriting.

A fair act for the three a day in an early spot but capable of building up somewhat. H. W. M.

### WEBB AND HALL

Theatre—Harlem Opera House.  
Style—Instrumental, and "Wop" comedy.  
Time—Twelve minutes.  
Setting—In one.

The "wop" comedian of this team is the Webb formerly seen over the big time with the combination of Martin and Webb. In that act, Tony Martin also did "wop" comedy, but in this offering, Webb alone handles the comedy, while Hall appears in tuxedo, and works as straight all through the act, also playing the violin.

The act is far behind that which was done by the Martin and Webb team, mainly because of the talk which is all small time. Webb still plays the guitar, and also retains his "River Shannon" solo, which he sings in good voice. The other does fairly good work with the violin but could use better numbers. At present, they'll do for the small time only. G. J. H.

### SWEENEY AND STANLEY

Theatre—Proctor's 125th St.  
Style—Comedy.  
Time—Ten minutes.  
Setting—"One."

With a piano on the stage for no reason whatsoever as no one plays it. Sweeney and Stanley do approximately the same act formerly done by Duffy and Sweeney.

It consists of the red-nosed-comic variety of tramp hokum-comedy that passed in the discard many years ago, as did also some of the near jokes of the antediluvian period used.

To see two full grown men in dirty make-up lie on the stage, suck lollipops and tell very ordinary gags of a bygone period, did not appeal to those present and the act flopped badly. H. W. M.

## PRINCE AND BELL

Theatre—Audubon.  
Style—Novelty skit.  
Setting—In "three," special.  
Time—17 minutes.

A place drop, with a piano and lounge, representing a sun parlor in a rich man's home or bungalow. There is a space between the net work which go for windows and the drop in the background depicting a beach. The girl and man enter, walking around the space meant for a veranda, the girl inviting him to stay for a few minutes and to have a cocktail. The man was clad in dark coat and white flannel trousers. The girl threw off an evening wrap, revealing a décolleté gown of green velvet cut extremely low, and a beautiful back and shoulders, minus the usual heavy coat of enamel. In the conversation that followed, it develops that he is Dick Harding, entertainer in the "Pink Pup," cabaret and roadhouse; she is the daughter of a millionaire. Her limousine broke down and he has given her a lift in his car. She coaxes him to do something that he does by way of entertainment at the roadhouse and there follows a song in a good tenor voice, the girl accompanying him at the piano. After the man's song which was a medley of parodies, the girl sang "When I Looked Into Your Eyes." The dialogue that followed was about the shimmy dance, etc., done at the "Pink Pup," he trying to explain what it was like, lapsing into slang now and then. She is much interested in his "underworld dance," as she calls it and goes to the piano. He tells her that a bug is on her shoulder, whereupon she shakes it off. "That's it," he tells her. "You've done the shimmy." She doesn't like the idea of it, and becomes mildly indignant, and when she gives a little shiver he tells her that she is doing it again. She starts to dismiss him, and he goes toward the door and she to the piano, he hovers around controlling his desire to caress as she plays, the opening bars of a song about a king and queen, done as a duet.

The man realizing the gap between them socially, then tells her about the way he had to drag himself up from the gutter and she is repentant, and sorry that she had hurt his feelings, when she rebuked him about the shimmy dance. She decides to be friends with him and asks him to shake hands, she goes to the piano as he starts to go out, two gongs sounding as the curtain comes down.

Both played their respective parts unusually well. The man being a typical piano player, etc., of a cabaret, one who eats a little better than usual when he picks a good horse. The girl as a little aristocrat looked, and acted the part to perfection. M. H. S.

## THERESA AND WILEY

Theatre—Broadway  
Style—Revolving Perch  
Time—Six Minutes  
Setting—"Three."

Theresa and Wiley have something different in the way of a gymnastic novelty in a vertical perch attached to an axle, at the other end of which a bicycle is attached. The perch revolves around a central standard being actuated through the riding of the bicycle by the woman.

While the apparatus is in motion, the man performs a number of "perch" tricks for the accomplishment of which he was rewarded with applause. He seemed rather nervous while performing a couple of the feats but this will no doubt disappear with the playing.

An opening act that is a flash and should appeal on account of the novelty of the apparatus and the presentation. H. W. M.





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#### FAILURES IN VAUDEVILLE

The failure of acts to receive vaudeville bookings is due to various reasons, but seems to result more from the fact that actors, noting success in another, immediately start to copy, instead of trying to originate.

Having arranged the act, the average vaudevillian, not content with having copied the material, proceeds to copy the same method of approach and the same plan and angle of selling as the successful offering.

He seeks an agent, tries to get an opening and some one to review the act, depending on this or that agent's promise that he will do so and on the house report. If adverse, he is usually at a standstill and either tries to get an engagement with some other act, or books with one of the smaller out of town circuits.

Primarily the act shows no novelty of construction or idea, the same attributes that have made the successful act a hit, not being suitable, and in the second instance he has shown no commercial astuteness in the vending of his wares, causing him to eke out the existence of the average vaudeville incompetent.

First get the act right, use some gray matter and power of inventiveness, instead of copying some other act or falling into the old-time habit of opening with a song, culling some talk from various old books of quips and gags, with the thought that you will "put one over" on the public and those who have made it a life business of knowing what's what.

Secondly, take note of a monologist now being featured on the big time, who advertised in an original and different way, profiting thereby, artistically and financially.

If you possess a diamond and nobody knows it, you might as well have a rhinestone. There were many clever manipulators of manacles in the country, but a certain "Handcuff King" through the novelty of his advertised appeal, made them believe he was the greatest in the world.

A little forethought both regarding the quality of the offering as well as the manner of exploitation may do wonders toward making your next season a pleasurable

able as well as profitable continued engagement, instead of an annoying and doubtful existence.

#### Answers to Queries

Cod.—B. F. Keith opened his new Boston Theatre, March 26, 1895.

H. V.—Will Rossiter published J. W. Kelly's "The Songs My Mammy Sang."

H. M.—Laura Joyce Bell, Eleanor Mayo and Burt Haverly were in the cast of "Princess Bonnie" at the Chestnut Street Opera House, Philadelphia.

A. B.—The Fifth Avenue Theatre, New York, was under the management of Carl and Theodore Rosenfeld for a term commencing March 12, 1895. Their opening attraction was "Love's Extract" with E. J. Connelly, Grace Filkins, Max Figman, Fannie Ward, Queenie Vassar, Clara Thropp and Mattie Ferguson in the cast.

J. J.—Jennie Joyce was well known as a burlesquer at Koster and Bial's on Twenty-third street, New York. She subsequently appeared at the Imperial Music Hall in "Don Juan." Arnold Kiralfy was at the Imperial at the same time.

Cristo.—James O'Neill played the Prince of Ulster in "The O'Neill" at Baldwin's Theatre, San Francisco, Cal.

Chicago.—A reproduction of the Midway Pleasance was running at the Madison Square Garden, New York. D. H. Hunt was the manager.

R. E.—Edwin Milton Royle produced his play "Friends" at Boston. Selina Fetter was also in the cast.

Opera.—Lucille Saunders was principal contralto with the Carl Rosa Grand Opera Co. Later she alternated in principal contralto roles with Jessie Bartlett Davis, while with the Bostonians.

H. S.—Campbell and Shepp dissolved partnership in 1895.

28.—Kathrine Clemmons appeared in "Mrs. Dascot" at the Fifth Avenue Theatre, New York. Maurice Barrymore, Edward J. Henley and Robert Sheridan were among those in the supporting cast.

J. W. B.—Pauline Hall appeared in "The Princess of Trebizonde" at Harrigan's Theatre, New York. Fred Solomon, Mark Aborn, John Ransone, Julie Ring, Eva Davenport and Richard Golden were in the cast.

P. J.—J. W. Bratton wrote "The Old Stage Door," which was published by M. Witmark & Sons in 1895.

S. T.—Joseph Haworth was cast as Elliott Grey in "Rosedale" at the Star Theatre, New York.

#### CHARLESTON THEATRE SOLD

CHARLESTON, W. Va., Aug. 15.—The Plaza Theatre here was purchased last week by Charles A. Midelburg from the Consolidated Amusement Company, which took over the property from the Plaza Realty Company, the builders. The theatre is said to have brought \$180,000 in cash. The house is to be devoted to vaudeville and will play several dramatic productions previously booked.

#### SOTHERN AND MARLOWE RETURN

E. H. Sothern and Julia Marlowe, famous Shakespearean actors, who arrived Saturday on the Cunard liner *Aquitania*, will open on September 26 in Boston in "Twelfth Night," followed by "The Taming of the Shrew" and "The Merchant of Venice." They will start rehearsals in a few days.

Mr. Sothern said that he and his wife would continue their plan of touring the country every other year and giving their educational course in Shakespeare in the schools during the alternating years.

#### "THE SCARLET MAN" OPENS

"The Scarlet Man," a new play by William LeBaron, opened at the Henry Miller Theatre on Monday night of this week. There was a final dress rehearsal given on Sunday night, to which newspaper men, personal friends of the author, cast and producer were invited, followed by a reception on the stage. The piece will be reviewed in detail in next week's issue of the CLIPPER.

#### ENGAGED FOR CHICAGO OPERA

CHICAGO, Ill., Aug. 22.—George M. Spangler, business manager of the Chicago Grand Opera Company, returned from Europe last week with a report from Mary Garden, stating that she would arrive in Chicago the middle of October.

Spangler gave out for publication a list of stars that have been engaged for the coming season. The list includes:

Vicente Ballester, Spanish baritone from the Teatro Real, Madrid.

Lina Cavalieri, wife of the tenor Lucian Muratore, who will return to the operatic stage this fall.

Jeanne Dusseau, a French-Canadian soprano.

Claire Dux, lyric soprano, who is famous in European cities.

Among other favorites will be Maris Ivogun, Nina Koshetz, Edward Lankow, Lydia Lipkowska, Mary McCormick, Edith Mason, Gaziella Pareto, Tino Pattiera, Paul Ryan, Theodore Ritch, Eleanor Reynolds, Antoine Rocco, Jeanne Schneider, Richard Schubert, Joseph Schwartz, Jerome Uhl and James Wolf.

Mary Garden announces that she will appear in person in a number of popular operas.

Among the stars are Amelita Galli-Curci, Rosa Raisa, Lucien Muratore, Georges Baklanoff, Edward Johnson, Florence Macbeth, Hector Dufranne, Riccardo Martin, Forrest Lamont, Tito Schipa, Cyrena Van Gorden, Charles Marshall and thirty-eight others who appeared with the company last season.

#### \$25,000 FOR ETHEL BARRYMORE

Ethel Barrymore will receive \$25,000 by the will of her father-in-law, Col. Samuel P. Colt, who died recently at Bristol, R. I. Col. Colt left an estate valued at \$4,000,000, the most of which is divided between three relatives and his son, Russell G. Colt, who is Miss Barrymore's husband. Colt, who is separated from Miss Barrymore, received the Colonel's home at Mamaroneck, L. I.

#### "LIVE GHOSTS" OPENS AUG. 27

CHICAGO, Ill., Aug. 22.—The Central Music Hall did not open Saturday night as advertised. "Three Live Ghosts" will open at the Van Buren Street Playhouse on August 27, the engagement having been deferred a week. Charles McNaughton will lead the cast. He will be supported by Daisy Belmore, Emmet Shackelford, Arthur Metcalf, Agnes Findlay, Kathleen Bolton, Charles Penman and Jill Willis.

#### RUSSIAN OPERA IN CHICAGO

CHICAGO, Ill., Aug. 22.—Chicago is to be given a chance to hear Russian Opera, sung by a Russian cast next winter. George M. Spangler is sponsoring the production which will be headed by George Baklanoff, the Russian baritone. "The Love of Three Oranges," by Prokofieff, will be the opera produced.

#### "BAND BOX REVUE" OPENS SEPT. 5

Irving Berlin's "Band Box Revue," is scheduled for a tryout in Newark, N. J., the first week in September.

#### TWENTY-FIVE YEARS AGO

Fred Belasco, J. V. Jordan and Frank Doane, leased the Alcazar Theatre, San Francisco.

Blanche Bates retired from the Frawley Stock Co. to join W. H. Crane's Co.

John James and George Gorman presented "The Gilhooleys Abroad."

Paulo and Dika, Eva Armstrong, Smith and Cook, The Olifans, McBride and Walton, Petrie and Elise, and The Three Sisters Lane, were with the Reilly and Woods Co.

John E. Kellard appeared in "The Great Northwest" at the American Theatre, New York.

"Ogden" won the Futurity at Sheephead Bay.

"Mother Was a Lady" and "Sweet Rosie O'Grady" were published by Joseph W. Stern and Co.

Eleanor Falk, Caroline Hull and Clara Wieland were among the entertainers at Koster and Bial's Music Hall, New York.

#### Rialto Rattles

##### NOT A PAY OR PLAY

Willard Mack has been cancelled again by Pauline Fredericks—Mack is just like some vaudeville actors, he has many engagements—but half the time he is only "pencilled in."

##### IN DIFFERENT FIELDS

Regrettable as the necessity for the bankruptcy proceedings of Lew Fields, we can't help but be reminded of the old lines when he was with Joe Weber. "I've got the money," said Weber, to which Fields replied, "and I've got the ideas."

We hope his "ideas" for the future will bring him much more money.

##### HE'S NO JUDGE

The height of comedy to a certain newspaperman, is the fact that a cross-eyed man, drunk or sober, cannot see straight.

##### ONE MIGHT SAY

If on the opening bill at the new Loew Theatre, that he opened in great State.

##### THERE IS

A considerable difference between opening a week from Monday and being weak from Monday.

##### ACCORDING TO CUSTOM

You may break bread with an Arab  
On the burning desert sands.  
You may drink tea with the English  
Way across in foreign lands.  
Tho' you've sipped divine ambrosia  
There is not the feeling that.  
An actor gets who knows yet.  
In the dear old Automat.

##### TRUE ENOUGH

"See the spider," said an actor to his son; "try as hard as he will, no man can spin a web like that."  
"That's nothing," replied the embryonic comedian, as he threw out a line, "try as hard as he will, no spider can spin a top like that!"

##### HE GOES TO CHURCH ON SUNDAY

Looking over the Eddie Foy aggregation this week reminds us of the days when in "Off the Earth," he was wont to warble nightly, "Girl Wanted." That's been some years ago but we see Foy's plea has been answered.

##### VERY PIANO

With "Put and Take" all the rage, the members of the Palace orchestra will not admit how much they're Owen Jones, the director.

##### THEN AND NOW

Leon the magician several years ago used to manage concessions now he makes them.

##### THIS MONTH

Going around to the halls where they are producing burlesque shows, one may see many an August afternoon rehearsal of modified September Morn.

##### PLUGGING ALONG

Many a switchboard operator "listens in" on private line calls says Edna Naeber, the pretty hazel eyed blonde who works in a theatrical office, "although I'll admit, perhaps, I'm more 'Naeber-ly' than some of the others." Ring off, Edna, you've got the wrong number!

Apropos of this, a certain married lady called her husband up from Patchogue, Long Island, and was annoyed by the clicking of the instrument. "Please clear the line," said the lady. "I'm the operator," was heard in reply, "I'm listening." "Well it isn't anything interesting," said the lady, "I'm only talking to my husband."

##### AMBROSE —

The detective who located the long missed Toronto theatrical manager for which the sum of \$50,000 has been offered, will after all, only receive a "Small" reward.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

# HEARING ON ANIMAL BILL HELD IN HOUSE OF PARLIAMENT

**Trainers Deny That Brutal Methods Are Necessary to Teach an Animal Tricks—Strong Influence to Pass Bill Which Will Bar All Animal Acts Is Felt**

LONDON, Eng., Aug. 20.—The efforts of the Society for the Prevention of Cruelty to Animals to pass a law prohibiting the appearance of performing animals in theatres throughout the country has led to the introduction of a prohibitory measure in the House of Parliament. The efforts resulted in witnesses of various kinds being brought before the House of Commons to testify regarding the treatment given to performing animals. This is the second time that an attempt to get Parliament to pass a law on the subject has been made, the first having been dismissed.

It was planned to bring several performing animals before the Commons in order to exhibit the various methods employed in their training. There is a standing law however, that no animals shall be admitted to the House of Parliament, and the animals could not be brought. However, plenty of animal trainers were present. A novel feature of the hearing was the presentation of a disappearing bird-cage trick, performed by Carl Hertz. The House had been informed that every time the trick was performed a bird was killed. Hertz performed the trick in full view of the House, showing the canary after the performance. This is the first conjuring trick ever performed in the House of Commons.

James Sanger, circus proprietor and animal trainer, testified that he had never known of a trainer who used cruelty. He was asked if he had ever beaten an elephant with a crowbar in order to make it do a trick. He answered that you could hit an elephant with a dozen crowbars without producing any effect. He offered to draw up a list of tricks that should be

eliminated, and present them to the House of Commons, but declared that the enforcement of a "no-performing animals" law would be an infringement of civil rights.

The most interesting testimony of the hearing was that furnished by Charles Haverly, a retired actor. In speaking of the training of lions, he said that trainers' systems varied. One trainer used a trident, which he took in one hand, while he held a whip in the other. Directly the lion showed fight it was jabbed with the trident and beaten with the whip. Another system was to fasten a chain to a collar on the animal and pass it through the bars of the cage. The chain was then wound round a windlass and the trainer could then get close to the animal and beat it as much as he liked. The witness further said that he had seen a performing dog so cowed that it always hung its tail between its legs. While it was performing the tail was fastened by means of a wire to the collar so that it appeared as though the tail were in its normal position and the dog pleased. "When a trainer is on the stage he is all smiles," added the witness, "and dupes the audience." The witness also recalled the trick of the disappearing canary and cage—the cage collapses and passes up the performer's sleeve and the canary is crushed to death. The witness added that if he were not retired he would not be able to give evidence, because he would be boycotted by every manager in England. Animal trainers were chiefly German, American and English—the Germans were most successful, probably because they were the most cruel.

## "HER JUNGLE MAN" SCORES

LONDON, Aug. 18.—"Her Jungle Man" is the name of a new play by C. Vernon Proctor, which was produced at the Palace Theatre, Gloucester. Oswald Gray presented the piece, which opened successfully and received an enthusiastic reception.

Most of the action is done on a jungle island where Wilson Rutley, an Englishman, his wife and his supposed son have been cast away for the past ten years. The death of his wife makes a lunatic of Rutley, who becomes little better than a savage. Later, another Englishman, Ronald Cowley, and his bride are also marooned, through shipwreck, on the island. In a fight between Rutley and Cowley, over the former's attempts to take Cowley's wife, Rutley is killed.

Eighteen years pass by and John, the son of Rutley, and Merry, the daughter of Cowley, are wedded to each other by a home-made ceremony performed by Cowley. They are later saved and brought to England, where it is learned that John is the heir to a great Lord's estates. Some crooks and adventuresses try to inveigle him, so as to obtain the estate, and also try various methods of separating him from Merry. After a thrilling rescue of the girl from the hands of the villains, they decide to leave civilization with all its pitfalls, and return to their jungle island, to live there always.

## ACTS TO PLAY AFRICA

LONDON, Eng., Aug. 20.—Alma Lorene and Leslie, Stanley and Edgar, were among the acts which sailed last week on the R. M. S. *Norman*, to tour South Africa, under contracts with the African Theatres, Ltd.

## SUED FOR ALIMONY ARREARS

LONDON, Eng., Aug. 20.—William Henshall was brought into court by his ex-wife on a charge of non-payment of alimony. She claims \$1,900. Henshall said that although he had \$30,000 worth of judgments against performers, he had not been able to collect any of it, that his revenues had been suspended, that racehorses he had owned were sold, in short that he was broke, and could not meet the debt. He was ordered to pay the alimony due at the rate of \$50 a month.

## PRESS STUNT FOR NORMAN

LONDON, Eng., Aug. 20.—Karyl Norman, "The Creole Fashion Plate," the latest sensation from America, whose female impersonation act has created a furore here, put over a clever publicity stunt last week. He gave a special showing of his gowns and costumes for the women writers of the press in London, which resulted in columns of writing about himself, his act and his gowns.

## "DARLING" TO BE SEEN

LONDON, Eng., Aug. 20.—"By All Means Darling," which was recently produced at Ramsgate, was presented last week by Norman J. Norman at the Comedy Theatre here. The run of "The Family Man" was closed the week previous by Norman McKinnel.

## JAZZ BAND SIGNED FOR RECTORS

LONDON, Eng., Aug. 20.—A new jazz band, imported from America, and known as the "Southern Rag-a-Jazz Band," has been signed for a six months' stay at Rectors. This is their first European appearance. They were engaged by Alfred Riess.

## BLACKPOOL TROUBLES SETTLED

LONDON, Eng., Aug. 20.—The existing tenseness between the Blackpool Proprietors and Theatrical Employees came to an end last week, when, after a conciliation meeting in which both organizations were represented, it was decided to settle their differences in the following manner: 1—To terminate the existing agreement on wages on the 31st of this month. 2—To continue under the same conditions as exist, until the 31st of October. 3—To be bound from the 31st of October by the decision of the arbiter, Charles Kean, who deals with the local and district situation at a joint sitting of managers and employees early in October.

## LONG ROUTE FOR JUGGLER

LONDON, Aug. 19.—Gaston Palmer, the juggler, formerly a member of the "Five Piroscottis," has been recently booked an additional 60 weeks through Percy Reiss, his agent, which extends Palmer's route until 1923 without a lay-off.

Every July and November the juggler will play one month in Paris, his other time carrying him through France, England and Belgium, the contracts calling for 60 and 70 pounds a week, a high figure for a single juggler in those countries.

## "KIKI" SCORES A HIT

LONDON, Eng., Aug. 20.—"Kiki," the musical version of "The Glad Eyes," which opened here recently at the Chiswick Empire, has registered quite a hit. The piece which has been set to music by Herman Fink, is played by Roland Bottomley, T. Bryce-Wilson, Walter Cross, Somers Bellamy, Eric Vivian, Amy Verity, Mabel Heath, Daisy Bindley and Gladys Randall. The run of the piece is indeterminate.

## LANG CHANGES NAME OF PLAY

LONDON, Eng., Aug. 20.—Mathewson Lang has decided to change the name of his play "The Merry Jest" to "Christopher Sly," under which name it will be produced at the New Theatre early next month. Lang will terminate the engagement of "The Wandering Jew" at the New Theatre on August 17. The change in name was made necessary in order to avoid confusion with "The Jest."

## NEW THEATRE IN BRIGHTON

LONDON, Eng., Aug. 20.—The new Regent Theatre, Brighton, built by the Provincial Cinematograph Theatres, Ltd., at a cost of almost \$1,000,000 was opened recently. The theatre, which is called the most beautiful of its kind in England, has a \$40,000 organ which will be utilized in giving concerts. The house will be devoted to pictures and music, at popular prices.

## ROYAL BOOKS ATTRACTIONS

LONDON, Eng., Aug. 20.—The Royal Theatre, Bury St. James, opened its season this week with "My Old Dutch." Others to follow are "Mary Rose," "Mr. Pim Passes By," "Paddy the Next Best Thing," "A Country Girl," "My Sweetheart," "Boy of My Heart," "Toto," "The Arcadians," "Peg O' My Heart" and "Red Riding Hood."

## STRATFORD THEATRE BURNS

LONDON, Eng., Aug. 20.—Fire that destroyed the entire stage and scenic equipment of the Theatre Royal, Stratford, last week, resulted in the house being closed for several weeks until repairs have been made. The safety curtain prevented the entire house from being set on fire. The origin of the blaze is not known.

## RESERVED CARS FOR ACTORS

LONDON, Eng., Aug. 20.—Beginning on August 15, reserved carriages will again be installed on all railroads for the purpose of transporting touring actors and managers. This is expected to do away with a great many inconveniences which managers and artists have had to put up with for some time.

## THE ART THEATRES IN PARIS

PARIS, France, Aug. 20.—There are now extant in Paris, three "little theatres" devoted exclusively to the production of artistic and novel plays. They are the Vieux Colombar, managed by Jacques Copeau; the Theatre Comedie-Montaigne, under the management of Gemier, and L'Oeuvre, under the management of M. Lugne-Poe, the founder of the first "Little Theatre" in Paris.

## TWO PLAYS IN ONE NIGHT

LONDON, Eng., Aug. 20.—A movement has been started here to inaugurate a system of producing two plays each night in every west end theatre, thus lengthening the performance from one hour and a half to three hours. Two separate plays with two separate casts would be employed. Separate admissions would be charged for each show. The scheme is being seriously considered.

## HAS PLAYED THREE YEARS

LONDON, Eng., Aug. 20.—Archie Pitt's "Mr. Tower of London," has played for more than 1,700 performances, a run of three years without a lay-off, and without a change in cast. The show has played six and seven return engagements in several towns, including London. Gracie Fields is the featured comedienne with the show.

## GROSSMITH & LAURILARD DISSOLVE

LONDON, Eng., Aug. 20.—The firm of Grossmith & Laurillard, one of the best known producing firms in the country, has been dissolved by the resignation of Edward Laurillard. In future the business of the firm will be carried on by George Grossmith and J. A. E. Malone, under the firm name of Grossmith & Malone.

## BARD A HIT IN ANTIPODES

LONDON, Eng., Aug. 20.—Wilkie Bard, the veteran comedian, who opened recently at the Tivoli, Sydney, for a tour of Australia, is making a tremendous hit over there, and may remain there indefinitely. He is credited with having received the greatest ovation ever given an English artist in Australia.

## THEATRE CHANGES HANDS AGAIN

LONDON, Eng., Aug. 20.—The Palladium, Southport, which changed hands recently has just undergone another change. A local syndicate, composed of theatrical and business men, has taken over the control of the house and will run it as a vaudeville theatre, on the co-operative plan.

## VIOLET LORRAINE RETIRES

LONDON, Eng., Aug. 20.—Violet Lorraine, the popular star of "London, Paris and New York," which closed its run at the London Pavillion recently, bade farewell to the stage at the closing performance. She has announced her permanent retirement from the stage.

## "POLLY WITH PAST" FOR KEYS

LONDON, Eng., Aug. 20.—Nelson Keys, who recently closed a long engagement at the Winter Garden here, has acquired the entire English rights to "Polly With a Past," which were held by Gilbert Miller, and will tour in the piece, beginning in September.

## VARIETY IN PICTURE HOUSES

LONDON, Eng., Aug. 20.—A change in the policy of the Avenue Theatre Morpeth, until recently a cinema palace, took place early this month, when the theatre opened its doors as a variety house. The same controlling interests still have the theatre.

## BOOKED FOR AUSTRALIA

LONDON, Eng., Aug. 20.—Naughton and Gold, the comedians, have been booked by J. C. Williamson for Australia, where they will open as the featured members of the Christmas Pantomime "Babes in the Woods." They sail late in October.



**Beban and Mack** open their route on September 19.

**Nina Davis** will have a pianist in her act this season.

**Carl Rossini**, the magician, opens on the Pantages time September 5.

**Eddie De Noyer** is back in Chicago after an absence of over two years.

**Dorsha**, the dancer, is playing at Healy's, Boston; direction Lillian Bradley.

**Violet Ayres** has joined the cast of "The Last Waltz" at the Century.

**Corrine Inghram** has been booked for Healy's, Boston, by Lillian Bradley.

**Verna Haworth** has been booked by Lillian Bradley with Walter Manthey.

**John Osgood** has been engaged by Cordelia Tilden for Van Sheldon's new act.

**Stanley Forde** has been engaged by Ned Wayburn for a part in "Town Gossip."

**Loretta and Romano Remus** opened their new vaudeville act in Chicago last week.

**Kennedy and Burt** will resume their tour over the Keith time within two weeks.

**Bessie Remple** is sailing for Europe on Saturday. She will be abroad for several months.

**A. E. Seymour** is putting on a revival of "The Natural Voice," a novelty singing quartette.

**Ed. E. Wilson** is in the Flower Hospital, recovering from an attack of double pneumonia.

**Betty Wilson** has joined the cast of "The O'Brien Girl" at the Tremont Theatre, Boston.

**Grace Luck** has been engaged through Cordelia Tilden for Roland Rosebrough's new three act.

**The McCarthy Sisters** have been added to the cast of the "Greenwich Village Follies of 1920."

**Hattie Towne** and **Helaine Ward** have been engaged for Ed Janis' revue through Cordelia Tilden.

**The Lordon Sisters** open at Toledo on the Gus Sun time, August 29; placed by Buddie Sheppard.

**Vincent Dusey** and **Sam Cohen** have been granted a franchise on the floor of the W. V. M. A.

**Billy Taylor** and **Bobby Dale** have been booked by Lillian Bradley for Pat Rooney's "Love Birds."

**Saxi Holsworth** and **Betty Hale** will appear in "Harmony Hounds," direction of Harry Walker.

**Ora Burch** has been signed by Buddie Sheppard for the Moulin Rouge Revue, opening August 29.

**Nell Pennington** and **Flo Campbell** have been booked by Harry Walker for one of Victor Hyde's acts.

**Paul Burns** last week began rehearsals with Oliver Morosco's production "Wait Till We're Married."

**Lawrence Crane** and **Harris and Lee** have been offered time over the Gus Sun Circuit to open shortly.

**Louise Dresser** and **Jack Gardner** are this week holding over at the Orpheum Theatre, San Francisco.

**Henrietta Butler** and **Flo Conlon**, after breaking in a new sister act, arrived in New York last Saturday.

**Bessie Barriscale** will open in "The Skirt" at the Lyric Theatre, Allentown, Pa., on Friday, August 26.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Lolita Robertson**, last seen in "Fine Feathers," has been engaged by Lee Kugel for "The Six-Fifty."

**Al Jolson** is to appear at a benefit for The Saranac Day Nursery and Girl's Club at Saranac Lake on Aug. 26th.

**Mr. and Mrs. Ray E. Mack (Mack and Brantley)** are the parents of a new eight-pound baby girl, born August 19.

**Juno P. Rogers**, the well-known bass singer, is doing a new vaudeville act, entitled the "Jolly Joyful Jollier."

**Parish and Peru**, the vaudeville performers, sailed for England on the *Aquitania* on Tuesday of this week.

**Eleanor Ott** left this week to visit her folks at Providence, Long Island; she will return to New York in two weeks.

**Dave Rose** is in Minneapolis, where he is active in the formation of the new Webster Circuit of the Northwest.

**Fox and Vinetta** open August 29 for a tour of the Loew time, lasting twenty weeks. They open in Atlanta, Ga.

**Lenore Ulrich** has purchased a new home at No. 254 West 75th street. It is a three-story and basement building.

**Ed. Costello**, Spanish orchestra leader, has been booked by Harry Walker for the Winter Garden Revue at Mexico City.

**John Wray**, at present appearing in "The Night Cap," has been engaged by Max Marcin as general stage manager.

**L. Benow**, assistant manager of Loew's Theatre, Montreal, was married recently to Gertrude Glastein, a non-professional.

**Ethel Levey**, who will soon return to the United States, will begin a vaudeville tour on November 7 in Washington, D. C.

**Goldie and Stella Rhinehart** are engaged with the "Bringing Up Father" Co., which opens Aug. 26 at Paterson, N. J.

**Harry Andrews** has been engaged for the cast of "The Detour," which will open at the Astor Theatre on Tuesday, August 23rd.

**Joe Foley**, who has been spending some time visiting his sisters in Providence, R. I., this summer, has returned to New York.

**Hattie Althoff**, formerly of the Althoff Sisters, who did a double in vaudeville, has joined Al Jolson's new Winter Garden Show.

**Tulsa**, "The Girl with the Big Black Eyes," is visiting friends at Melrose Heights, Massachusetts, for a short vacation.

**Yoland Feron**, a French ingenue, has been placed by Harry Walker with Phil Dwyer; the two will be seen in vaudeville shortly.

**Mack and Kann** are breaking in some new material out of town this week; act has an opening on the Loew time shortly.

**William J. O'Brien**, formerly connected with the Capital Theatre in New York, is now manager of the Vallejo Theatre, Vallejo, Cal.

**Isabel D. Armand**, formerly with Frank Carter, opens on the Gus Sun time at Rochester September 1; direction of Eddie Fredriks.

**Jack Sherman** was discharged last week from the Flower Hospital, where he spent six weeks following an operation for appendicitis.

**Jack White**, formerly associated with Sam Fallow, is breaking in a new act this week with Gladys Morton at the Union Hill Theatre.

**Mrs. Al Curtis** of Curtis and the Dunn Sisters, gave birth to a baby girl August 5, 1921; both mother and daughter are doing nicely.

**Mary Young** has been engaged by Marc Klaw, Inc., for a stellar role in a new Hatton comedy which is to be produced early this fall.

**James Phillips** is rehearsing the juvenile role in "Lovelinks," a new act which opens at the Bronx Opera House the last half of this week.

**Jack Marcus** has in preparation a new musical act called "Honeymoon Inn," in which he will present Jack Johannes, Miss Gray and Jack Lamb.

**Harry Davenport**, who underwent a serious operation at the Presbyterian Hospital last week, is convalescing and will be out in a few days.

**Julia Geraghty**, a new singing find, will open this week at the Little Club, in a rag and ballad singing act, under the direction of Lew Leslie.

**Ducas Brothers**, comedy clowns, have been booked by Harry Walker for the Winter Garden Revue which opens at Mexico City, Labor Day.

**Georges Dufranne**, a French tenor, arrives this week in New York to join the cast of "The Merry Widow." He is a pupil of Jean de Reszke.

**Dubin and Oliver's** new act, "Now and Then," opened at the Chateau Theatre, Chicago, last week and is routed for a tour of the Pantages Circuit.

**Anna La Troy**, dancer, opened at the Blackstone Hotel, Atlantic City, last week; direction of Alfred Adler of the Walter Windsor Attractions.

**Bacon and Fontaine**, well known in vaudeville, have opened at the Strand Roof for an indefinite engagement with their skating and dancing act.

**Clara Clemens**, daughter of Mark Twain, wife of Ossip Gabrilowitsch, and also a well-known soprano, will give a series of concerts in New York this season.

**Harry Supplee**, who has appeared in several musical comedies, has teamed with **Edward Heck** of minstrel fame, to do a new act for vaudeville next season.

**Olive Palmer** is rehearsing an act with **Walter James** this week; will break in out of town and open on the Keith time shortly; direction of Frank Evans.

**The Mosconis**, last season with the Raymond Hitchcock "Hitchy Koo" show, are going into vaudeville and will open on the Keith time early in September.

**Bell and Caron** have just returned from several weeks' vacation at Atlantic City and will open their season on the Keith time shortly around New York City.

**Lillian Bradley** arranged a program and sang several numbers herself at an entertainment arranged for Judge Levine at Nassau Hotel, Long Beach, last week.

**Sir Harry Lauder** is expected to arrive in this country on October 3rd. He will take a short rest and open his season at the Lexington Theatre on October 17th.

**Pat Liddy**, manager of the Plaza at Charleston, West Virginia, who has been around New York for the past 10 weeks getting material, will return this week.

**John Flood**, recently in "Clarence," will play an important part in "The Wren," the Booth Tarkington play in which Helen Hays will be starred, by George V. Tyler.

**Nihla Duvall** has been booked for the Continental Hotel at Montreal by Harry Walker.

**Bobby Dale**, the dancer, left on Wednesday of this week to join "A Wise Child" in Boston.

**Miss Hampden** has been engaged to play the part of Angela in "The Bad Man," which opens in Chicago shortly.

**Douglas MacLean** and **Doris May**, motion picture co-stars, are headlining the bill at the Rialto Theatre, Chicago, this week.

**Corinne Arbuckle**, who has been appearing in vaudeville, has had an offer to appear with a production for next season, the acceptance of which she is considering.

**George Graham**, **Freddie Metzger**, **Harold Holtz** and **Harry Winfield**, comprising the Sonora Quartette, will open on the Orpheum time in San Francisco shortly.

**Ned Nelson**, the well known "Minstrel Comedian," is spending the summer at his new home in Philadelphia. He opens his vaudeville season in September in Chester, Penna.

**Henry Adams**, of the Rochester Theatrical Exchange, will be in New York for 10 days commencing August 25; while here he will be the guest of Alice Remsen at the N. V. A.

**Frank Reicher** is to appear in the Theatre Guild production "Ambush," at the Garrick Theatre, in October. This will be his initial appearance as a regular member of the Guild.

**"Natalie,"** toe dancer, who was last seen at the Hippodrome, has joined the cast of Jack Mason's "New York Revue," which opens at the Areis Theatre in Mexico City, September 8.

**Willie Butterfield** has been engaged by Frank Reicher for a part in Lou Tellegen's newest starring vehicle, "Don Juan," which rehearsals with the new Berlin show. "The will open at the Garrick on Labor Day.

**Peter D. Connelly**, manager of the Players Theatre in San Francisco and also manager of the San Francisco Symphony Orchestra, is now well on the road to recovery after his recent surgical operation.

**Thomas Chatterton**, a member of the Alcazar Theatre Stock Company, in San Francisco, was married last week to Frances Adella Duffy, a former actress in the Musical Revue at Marquard's Cafe in the same city.

**Charles Root**, formerly of Root and White, will appear in the Frederick Bowers vaudeville act which opens on the Junior Orpheum time at the New Grand, Evansville, Indiana, August 28; the act is booked for forty weeks.

**Clark and Bergman**, who closed Sunday at a local Keith house, have been routed over the Orpheum circuit for a period of 36 weeks, opening in San Francisco, and closing in New Orleans next May, when they return to New York.

**The Wood Sisters**, who played at the New York Hippodrome last season, have been placed by Buddie Sheppard with Harry Sauber's act to be known as Herbert and the Wood Sisters; the act will open on the Keith time shortly.

**The Ruth Christie Duo** have returned to New York after a successful tour of the Loew and Western Vaudeville time for over a year, during which time they did not lay off. Opening on the Loew time in New York, September 26.

**Alan Pollock**, the English comedian, who has not been in America since 1914, arrived in New York yesterday on the Celtic, to be starred during the forthcoming season by Charles Dillingham in "A Bill of Divorcement," a play by Miss Clemence Dane, which is now one of the reigning successes of London.



# BIG "FEIST" HITS

**SPEEDY—SNAPPY—PEPPY**

Everything that makes a song a hit

## NOBODY'S BABY

By Benny Davis, Lester Santly and Milton Ager

**IN A CLASS BY ITSELF**

**EVERYBODY'S  
SWEETHEART**

## PEGGY O'NEIL

By Eddie Nelson, Harry Pease and Gilbert Dodge

**THE HIT OF HITS**

**A Rollicking Waltz Song**

The Biggest and  
Quickest Hit of the Year

## CHERE

By Leo Wood and Irving Berlin

An American Fox Trot with a Parisian  
A Punch in Every Note

Howard & Howard's Sensational  
The Passing Show of 1921  
Wood's Theatre, Chicago

SAN FRANCISCO  
Pantages Theatre Building  
DETROIT  
144 W. Larned Street  
BOSTON  
181 Tremont Street  
TORONTO  
193 Yonge Street

**LEO FEIST**  
**711 Seventh Ave.**





**Real**  
**Ballad Sentiment**  
**via Fox Trot Rhythm**  
**SEE THE HEART**  
 Words by Benny Davis  
 Music by A. Johnson

**VAN & SCHENCK'S**  
**BIG HIT IN THE**  
**ZIEGFELD FOLLIES**  
**WANG WANG BLUES**

**A Positive Hit Wherever  
 Played or Sung**

By Gus Mueller, Buster Johnson,  
 Henry Busse

*"You can't go wrong  
 with any 'Feist' song"*

**Europe and America's  
 Biggest Sensation**

**MY MAN** (MON HOMME)

Music by Yvain

English Lyric by Channing Pollock

Sung by Miss Fannie Brice in  
 Ziegfeld Follies 1921. Singing  
 Rights Restricted for Florenz  
 Ziegfeld, Jr.

**A song  
 your audience will  
 not forget**

**ABSENCE**

(Makes the heart grow fonder)

By Alex Sullivan and Harry Rosey

CHICAGO  
 Grand Opera House Building  
 PHILADELPHIA  
 Globe Theatre Building  
 MINNEAPOLIS  
 2 Lyric Theatre Building  
 KANSAS CITY  
 Gayety Theatre Building

**Inc.**  
 New York



# MELODY LANE

## RETAILERS MAKE BIG PROFIT ON THEIR MUSIC DEPARTMENTS

**Popular Numbers in Many Stores Pay 100 Per Cent. Profit—  
High Price and Lack of Co-operation  
Hurts Sales**

A reduction in the cost of retail music to the public, which has been long waited for, is not coming as soon as it was hoped it might, despite the apparent downward trend in the price of all other lines of merchandise.

This is not due to the fact that dealers are obliged to pay a high price to the publishers, but rather to their desire to get as high a price as possible for songs. So well are they succeeding that in the great majority of instances the regular dealer is making a profit which closely approaches the one hundred per cent figure.

The regular music dealer, who in the days of ten cent store competition either threw out his popular department altogether or cut it down to a point where it amounted to practically nothing, is today paying more attention to it than at any time in the past. That is, he is paying attention to the extent of carrying a larger stock and putting on more clerks and also spending a little money in the daily newspapers for advertising, but the co-operation with publishers so necessary to get the greatest possible sale out of the popular numbers is conspicuous by its absence. Not only are the regular dealers displaying poor business ability by this but they are also doing everything possible to combat any effort on the part of the publishers to effect a change in the retail price.

Despite the fact that there may be a wide divergence of opinion as to the actual figure at which a popular song should be sold, it is an admitted fact that it is impossible to sell anywhere near the quantity of even a hit number at thirty or thirty-five cents per copy that could be disposed of at a cheaper price.

In the old days the dime was the right price. For some reason it seemed to appeal to the public and from the moment

that the Woolworth syndicate put in their music departments the business boomed. It is hard to estimate to what figure song distribution would have reached had not the war and its attendant upset of business conditions occurred.

Among the score or more of reasons advanced for the change in music conditions, the real cause of the entire trouble is the war. The labor shortage which followed in its wake shot production prices up several hundred per cent. Paper, printing, rents, salaries, all shot skyward and the reconstruction which is taking place in all lines of business has up to the present failed to reach the music line in so far as production costs are concerned.

At present, however, the price of paper is lower than it has been in a long time, while printing costs have not decreased; on the contrary, a raise is looked for and these two items alone seem to be an effective bar to any decided change in the publishers' rates. In the meantime the dealer is going along getting his big profit and is failing to properly merchandise the music. The syndicates which sell at a price in excess of the old ten cent rate are doing a good business, but there are not enough of these stores to cover the country.

In the meantime the public is buying the hits irrespective of price but is not doing the promiscuous purchasing which it did in the old days.

This condition is bound to right itself, there is and always will be a big demand for music, sales may temporarily fall off due to business conditions, but retailers the country over are bound to feel the uplift in music throughout the country and will take advantage of it. These dealers in whatever line they may now be engaged are bound eventually to see music's great possibilities.

### WITMARK NUMBERS IN CONCERT

Emily Beglin, concert soprano, is using a number of Witmark songs in her repertoire. Miss Beglin, who is appearing in and around Asbury Park this season, is using "Crooning," "Smilin' Through," "Kiss Me Again," "Neath the Autumn Moon," "I'll Forget You," "Wyoming" and "Sunrise and You."

### KATSTENSTEIN WITH VON TILZER

Emil Katstenstein, the orchestral director who has been leading vaudeville theatre orchestras for many years, is now connected with the professional department of the Harry Von Tilzer Co.

### GRIFFIN PLACES SONG

Jerold Griffin has placed his new Irish ballad, entitled "Only a Step from Kil-larney to Heaven," with M. Witmark and Son.

### BREAU PLACES "ORIOLE"

Lou Breau has placed a new number, "Oriole," a novelty fox trot, with Harms, Inc., who expect to release it the latter part of next month.

### JOY ON SOUTHERN TRIP

George Joy of Fred Fisher's professional department has left for a business trip along the Atlantic coast cities.

### MAX SILVER ON WESTERN TRIP

Max Silver of the Chas. K. Harris house is making a short Middle West trip.

### "MELODIES" QUARTET BOOKED

The "Melodies" Quartet has been booked solid for a year over the Sun time opening at Rochester, with either the Pan or Interstate time to follow. The act will feature two of the new Witmark successes, "Little Crumbs of Happiness" and "Crooning."

### SHOW PUBLISHES OWN MUSIC

The music of "Up In the Clouds," the musical comedy which is making a hit in Chicago, is being published by Up In the Clouds, Inc., the owning corporation of the show, of which Jos. M. Gaites is president. The song lyrics are by Will Johnston, and the music by Tom Johnston. The show has several good hits.

### GILBERT WRITES FOR BURLESQUE

L. Wolfe Gilbert has written the lyrics and music for the Lew Kelly and Jack Singer burlesque shows, being allowed to interpolate his catalogued numbers wherever possible.

### MORRIS TO BE FRISCO MGR.

CHICAGO, Ill., Aug. 22.—Mark Morris has been selected to take charge of the San Francisco offices of the Fred Fisher Music Publishing Company.

### SCHUSTER JOINS BROADWAY

Joe Schuster, formerly a vaudeville actor, has joined the staff of the Broadway Music Corp. He will be in charge of the band and orchestra department.

### AL JOLSON—MUSIC PUBLISHER

ALBANY, N. Y., Aug. 22.—Al Jolson is named as one of the directors of the Sunshine Music Company of New York, which was incorporated with the Secretary of State last week. The company has been formed to engage in business of music publishing and to own and dispose of musical compositions and musical plays. The new company is capitalized for \$5,000. Other directors are Con Conrad and Bud de Sylva, New York songwriters.

The stockholders in the notice of incorporation are, A. M. Wattenberg, William V. Glickman and James Ennisson, all of No. 280 Broadway, New York.

### IRISH RECORD COMPANY FORMED

Jerold Griffin, known as the "Irish singing actor," has formed a new recording company, which will make records for the phonograph exclusively of Irish songs sung by Irish singers. Associated with him is Frank Ladden, formerly of the U. S. Record Company and the Victor Phonograph Company.

### OLD FASHIONED SONG RELEASED

L. Wolfe Gilbert has written a new ballad of the old-fashioned sort that was popular twenty years ago, entitled "If You Like Me As I Like You," and has no intention of making dance orchestrations of the song, it being purely a song for singing and harmonizing.

### MRS. KORNHEISER CONVALESCING

Mrs. Philip Kornheiser, wife of the professional manager of Leo Feist, Inc., is recovering from the effects of an operation performed last week by Dr. Erdman at the Flower Hospital.

Mrs. Kornheiser is well on the way to complete recovery.

### PIANIST IN VAUDEVILLE

CHICAGO, Ill., Aug. 22.—Florence Sanger, formerly pianist with the Waterson, Berlin & Snyder Company, has joined the Chody & Dot Jennings company. The act is playing a return engagement over the Pantages Circuit.

### ROSE ENGORA RETURNS

Rose Engora, secretary to Ben Bornstein of the Irving Berlin Music Company, returned last week from her two-weeks' vacation.

### BELWIN SONG IN LONDON

The Belwin Co. has a new number called "I Want My Mammy," a novelty ballad which was introduced by Karyl Norman, in England, recently.

### HARRY PEARL WITH TRIANGLE

Harry Pearl, formerly Chicago manager for Irving Berlin, Inc., is now in Detroit, representing the Triangle Music Co.

### FOX BUYS "MONASTERY BELLS"

Sam Fox, the Cleveland publisher, has purchased from Lee S. Roberts, Inc., the song, "Monastery Bells," by Pete Wendling and Edgar Leslie.

### DE COSTA WITH WATTERSON

Harry De Costa, formerly piano player with Harry Fox in vaudeville, has been signed as a lyric writer with Waterson, Berlin and Snyder, Inc. He will collaborate with Ted Snyder.

### "SWEETHEARTS" IS QUICK HIT

"Sweethearts," the new Leo Feist, Inc., song by Benny Davis and Arnold Johnson, has scored one of the quickest hits on record. It is one of the best sellers in the big Feist catalogue.

### COSLOW SONG WITH BERLIN

Al Sherman and Sam Coslow have placed a new song with Irving Berlin, Inc., entitled "Crying Melody."

### THE LEADSHEET

Arranged by M. H. S.

The evil of paying artists for singing published numbers is surely over. The other day a team walked into a professional department—they had N. V. A. cards 'everything—and for a half hour took endless pains in giving a real rendition of "Stop! Rest Awhile," before they stopped and gave their vocal cords a rest. When they were ready to leave, the male member of the team said, "We'll take these two, how much are they?" and offered to pay for the orchestration and professional copy. Mister L. Wolfe Gilbert got so excited he almost took the money.

Up-to-date policemen, attached to the West 47th street police station, have received some forty odd complaints about the doings in the "house that has the Fisher sign in front of it."

The way some of those conscientious Janes sing and yell, "Hey, Ma," it isn't any wonder that law abiding womenfolk passing by wonder what it's all about.

A dark-haired, dark-eyed man looked from beneath heavy eyebrows at a smooth-faced youth with wide, frank eyes.

"I'll take the song," he said. "I'll buy it, not because I think it is very good, but because I think you will some time write good songs."

He wrote a check. The youth put forth his hand to receive it, said, "Thanks. So long," and hurried back to a theatrical boarding house on the lower West Side. "Here's something that'll make cash," he said.

The youth was George M. Cohan. He told me the story and stamped it with his own individuality by his brief comment on the reception of the check. "There was a noise," he remarked. That was all he would have said about it had I not pressed hard for the reason of the "noise." "The premiums on the life insurance were due for all of us." The lapsing of a life insurance policy is a tragic matter in home economics. The baby of the family, Georgie, had saved the family insurance with a song—"Success" Magazine.

Right now many a fellow frequenting the alley expects to write a hit and go home to pay off the mortgage. BUT imagine the "noise" the Georgie would make if this goldarned equity affair solution was solved. We'd like to write that song for him.

Ray Walker and Joe Manni walked into one of those open house movie-hot dog and-beer joints at Coney Island and launched right into one of Irving Berlin's best efforts. At the finish of the song Ray, with his back to the audience, was startled with a crash of applause that followed the song. He was on the verge of yelling for lights so that they could take a bow, but Joe failed to take the cue for the second verse. Looking around he saw Joe just as he was edging out of the place. Outside Manni explained that the hero had knocked the villain cold just as he was finishing the song. Now, Ray is convinced that the audience never knew that they ever were in the place—which is one place—that is off the list.

Eva Goldfarb, of Waterson, Berlin and Snyder's band and orchestra department, announced previous to leaving for a three weeks' vacation at White Lake, that she had a new recipe for reducing and would hardly be recognized by her friends when she returned. Alas, when Eva returned, the scale revealed that she had gained fifteen pounds in weight.

Joe Young has joined the ranks of the Cop Fighters. He wasn't in the laugh shop last week. Just got chased from in front of Freeman's, and he won't be satisfied until he beats up a cop. Alright, we're waiting.



# BURLESQUE

## TOLEDO UNIONS ACCEPT WAGE REDUCTION

### VOTE FOLLOWS CONFERENCE

TOLEDO, Ohio, Aug. 22.—The local union of stage mechanics, at a conference with the managers of Toledo theatres, voted to accept a 12 per cent reduction in wage. The meeting was held on Wednesday, the 17th. The scale has ranged from \$41 to \$50 weekly.

This is believed to be the first step in a general reduction which will be made by unions throughout the country. The reduction affects some fifty men.

The local adjustment was brought about following the receipt of news that the managers of theatres all over the country who were in convention in New York, were considering the question of wage reductions or open shop, in order to forestall any action that the convention might take, the managers and stage hands called a conference and the latter decided to take the cut.

The managers and the officials of the musicians' union have had a conference upon the matter of reductions, but no definite proposition has been made, and it is expected that another meeting in the near future will be held in order to settle their differences.

### LASKI'S VACATION INTERRUPTED

Leon Laski, attorney for the Columbia Amusement Company, was called back to New York from a vacation trip through New York State, Quebec, and the Thousand Islands, Maine, and New England, going by motor, in order to attend to legal matters for the Columbia, particularly in the case of Charles H. Waldron against the Jersey City Union, Local No. 59, Hudson County, International Theatrical Stage Employees.

### REDELSHEIMER BOOKS MORE

Lou Redelsheimer booked the following with various shows in addition to those mentioned last week. Chas. "tramps" McNally, with "Mischiefs Makers;" Chas. Collins with "Chick Chick;" Eighteen Feet of Harmony (three men) with "Keep Smiling;" Al Turpee and wife with one of E. Thos. Beatty's shows; Gus Alexander and Lewis and Manning with Taylor's "Mutt and Jeff" show.

### MORE ROSTERS FILLED

The roster of Tom Sullivan's "Monte Carlo Girls" will be Arthur Laning, who will be featured and the producer of the show, Joe Stanley, Harry Viado, Sarah Hyatt, Jessie McDonald, Edna Lucy, Grace Goodale, and Johnny Hudgins. Ed Sullivan will be the manager. With the "Mischiefs Makers" are Doc Dorman, Chas. McNally, Johnny Crosby, Frances Cornell, Mabel Clark, Tom Sullivan manager.

### JESSIE REESE IS ILL

Jessie Reese was compelled to cancel her contract with Blutch Cooper as ingenue of the "Hello, 1922" on account of an operation on her throat. She left for her home in Utica last Wednesday, where she will rest for a few weeks. Cecil "Curly" McCann has taken her place as ingenue.

### ED LEE WROTHE WITH "NOW"

Ed Le Wrothe will open in a new show of Chas. Miles, which will be called "Now," in Long Branch, September 19. It will be a comedy drama and will have a cast of twenty people. Owen Martin will be in the cast.

### KAHN ON VACATION

Ben Kahn will leave his Union Square Theatre in charge of his manager, Sam Raymond, on Thursday or Friday of this week and will depart for Watkins Glenn, N. Y., for a long vacation. He will not return much before the first of October.

Up to the present time Kahn has not renewed his lease on the Union Square and according to the present arrangement, he will stay there until the end of September. If the present leaseholder of the building can see his way clear to accept fifteen thousand dollars more a year for the theatre than Kahn is paying at present, there is no doubt but what Kahn will sign a new lease.

Otherwise, Kahn will have another house on Fourteenth Street not far from his present location, before the first of next year.

### NOT ALLOWED TO SIGN

William McCarthy, International Secretary of the International Alliance Bill Posters and Billers of United States and Canada, in a statement denied an article that appeared in last week's issue, about members holding cards in the Alliance, and stated that no members would be allowed to sign up with any burlesque show or in any burlesque house connected with either the Columbia Amusement Company or American Burlesque Circuit in any capacity, until further notice.

### SERVICE MEN ENGAGED

OMAHA, Neb., Aug. 22.—E. L. Johnson has engaged a number of ex-service men in place of union stage hands at the Gayety theatre which opens on September 4th with the Irons & Clamage show, "A Whirl of Gayety."

Johnson is now organizing a new orchestra and has advertised for ex-service men for the vacancies.

### ANNA SAWYER AT ATLANTIC CITY

ATLANTIC CITY, N. J., Aug. 20.—Anna Sawyer and her sister Ida Steel (formerly Mary Tyson), are spending the month of August at the Ritz-Carlton here. The first two weeks in September they will take a motor trip through Maryland and then Miss Sawyer will return to New York.

### BOOKED FOR THE GAYETY

Lou Redelsheimer booked the following for the Gayety, Philadelphia: Hugh Flarerty, James T. Murphy, Jean Stoning, Marie Delmar, Rene Vivian, Jack Alton and Ralph Fielders. This company will go from Philadelphia to the Folly in Baltimore, which house will open for the season August 29.

### MORRISEY & YOUNG IN VAUDE.

Harry Morrissey and Joe Young, last season with the "Sweet Sweetie Girls," who have been doing a vaudeville act around New York all summer, opened in Atlanta, Ga., on the Loew time, Monday. They have a blanket contract for twenty-five weeks.

### CLARK STAGES FOUR SHOWS

Fred Clark is staging the numbers for the following shows now in rehearsal in New York: "Jingle Jingle," "Flashlights of 1921," "Sporting Widows" and the "Grown Up Babies." Clark is also managing the "Flashlights of 1921."

### SIGN FOR "JINGLE JINGLE"

Purcelli and Ramsey, last season with the Mollie Williams show, have been signed by I. H. Herk for his "Jingle Jingle" company and are now in rehearsal with that company.

### SUNDAY CONCERTS AT UNION SQ.

B. K. Kahn resumed his Sunday concert season at his Union Square house last week. The house had been dark during the past two Sundays.

## MORE SHOWS COMPLETE ROSTERS

### HURTIG & SEMON HAVE FOUR

The rosters of Hurtig and Seamon's four shows on the Columbia Circuit is as follows:

"Tit for Tat," Nibio and Spencer, James Connors, Johnny O'Donnell, Eleanor Wilson, Anna O'Donnell, Neri and Stino and Gertrude Saunders, late of "Shuffle Along," Manny Rosenthal, manager.

"Odds and Ends," Billy Foster, Dolly Sweet, Marty Seamon, Russell Hill, Margaret White, Justine Grey, Finan and Mack and the Aaron Brothers, Eddie Lester will manage the show.

Big Wonder Show, George Murphy, Babette, Clare Evans, Frank Martin, Hunter Brothers, Nettie Wilson, Bertha Stoller and Mae Cobney. Frank Parry, manager.

Greenwich Village Revue, Frank Harcourt, Shaw and Lee, Kitty Glascoe, Libby Harte and Ida Bernard and a straight man, Chas. Bragg, manager.

The roster of "Cuddle Up" will be Jack Pearl, Dan Sherman-DeForest Company, four people, George Snyder, Nat Mortan and Yvette Quinn. Moe Messing, manager.

Harvest Time, James Allman, Hawthorne and Cooke, Harry O. Tyler, Chas. Flemming, Dixie Brown, Mae Myers, Annette Creighton, Harry Loader and Roy Binder. Louie Gilbert, manager.

Twinkle Toes, Yorke and Maybelle, Ben Meroff, Franklyn Byron, Babe Burnette, Betty Weber and Harry Robins. Wash Martin, manager.

### NEW ROUTE FOR "ODDS AND ENDS"

Joe Hurtig has switched his "Odds and Ends" Company to take up the route of the "Tit for Tat" Company on the Columbia Circuit. The former show was to open at the Gayety, Rochester, but will open instead in St. Louis on September 11. "Tit for Tat" will open in Rochester, Labor Day.

### FRANCES CORNELL CLOSES

Frances Cornell, prima donna of the Kahn Stock Company, closed at the Union Square last Saturday night. She leaves New York this week to start rehearsals with Tom Sullivan's "Mischiefs Makers." Anna Grant has taken her place at the Square.

### HELEN LLOYD'S MOTHER DIES

Mrs. Lloyd, mother of Helen Lloyd, soubrette of Gallagher and Bernstein's "Little Bo-Peep" company on the American Circuit, died at her home in New York last Thursday. Mrs. Lloyd was 56 years of age at the time of her death.

### WILLIAMSON IN VAUDEVILLE

Frank "Bud" Williamson closed at Kahn's Union Square last Saturday night and started rehearsals with George La Maire's vaudeville. There are three people in the act.

### PECK IS GAYETY MGR.

George Peck, former president of the American Burlesque Circuit, has been appointed temporary manager of the Gayety, Boston.

### MARICA COMPTON ENGAGED

Al Reeves engaged Marica Compton, a clever little soubrette who was at the National Theatre, Detroit, all last season. She will be in his "Beauty Show."

### SHOWS DESTROYED IN FIRE

Fires, believed by the police to have been of incendiary origin, swept a warehouse at 118 Waverly Place, Brooklyn, last week, totally destroying scenery and costumes of two burlesque shows, Jack Singers' "Old Show" and Lew Kelly's Show, and causing loss by water damage to the effects of Dave Marion's "Own Show" stored in the warehouse. The total damage done amounts to about \$50,000.

The police are thoroughly investigating the cause of the fire. No direct clue has as yet been found, but owing to the present open shop fight of the burlesque men the police are working on the suspicion that the fire was caused by stage hands.

### SUN ACTS ROUTED

Wayne Christy, the New York representative of the Gus Sun Circuit, has routed the following acts for the time, all of which open at Toledo.

Byron and Langdon, August 28, Sherman and Rose, August 28; J. K. Emmet and Company, September 24; Otto Brothers, September 4; Sherman Van and Hyman, September 4; Charles Linden Turner, September 4; Jonia's Hawaiians, September 18; Cal Dean and Girls, September 25, and Lottie Mayer and Diving Girls, September 25.

### R. & W. HAS NEW ACTS

"A Modern Don Juan," is the title of a new act which will be seen on the Keith Circuit this season. It is produced by the R. & W. Productions, Inc., of No. 247 W. Forty-seventh street. The act is staged by E. A. Weil, who has also staged "Betty's Back," a new one-act play which opened out of town last week and will also be seen on the Keith time.

### FRANK PIERCE ASSAULTED

Frank Pierce, manager of the Frank Finney Revue, was assaulted by a number of husky fellows in Jersey City last week who struck him from behind and knocked him down.

The Frank Finney Revue which had been rehearsing in New Jersey at the Majestic Theatre, is now rehearsing in New York.

### MARTHA WHITE ON LOEW TIME

Martha White, last season with one of E. Thos. Beatty's shows on the American Circuit, opened this week on the Loew Time at the Orpheum, Boston. She is doing a single.

### STONE & PILLARD ROUTED

George Stone and Etta Pillard have accepted a route on the Keith time, starting early in September, through their representative, Alf Witton.

### HAZEL HARGIS RETURNS

Hazel Hargis will open with the "Strolling Players." Miss Hargis has been out of burlesque for several seasons. She is a soubrette.

### JERRY BERGER SIGNS

Jerry Berger, a newcomer to burlesque, who has been in vaudeville, will be with Arthur Pearson's "Step Lively Girls" this season.

### WIGERT TO MANAGE "BEAUTY SHOW"

Martin Wigert will be the manager of the Al Reeves' "Beauty Show" this season. He was appointed last week.

### FRANKS TO MANAGE "FOLLY TOWN"

Louie Franks will manage the "Folly Town" show for Blutch Cooper. Franks was ahead of this show last season.

### "LISTEN LESTER" OPENING

"Listen Lester" will open its season at Easton, Pa., Thursday, September 1st.



# 4 ACT PROOF SONGS 4

The Proof of the Pudding Is in the Eating—and the Public Are Eating These Songs Up

"IRVING BERLIN'S MOST SENSATIONAL HIT"

## ALL BY MYSELF

As an Applause Getter it's all *By Itself*.  
As a Song it's all *By Itself*, and we have extra choruses and versions in a class *By Themselves*.

A NEW SONG—

By the Writers of "My Mammy"

## Just the Type <sup>FOR</sup> A Bungalow

A Swingy, Singy Melody Song with plenty of catch lines and patter choruses. Just the type of a song to bring you back for plenty of bows.

—THERE'S NO SONG LIKE—

## HOME AGAIN BLUES

A million dollars' worth of pep—that keeps the audience in good humor—and sends you off with a Bang.

"THE WHISTLING OVER NIGHT HIT"

## When the Sun Goes Down

The Danciest Dance Tune ever written—set to a Lyric—that will make good with any audience.



### NOTICE

Joe Young, Sam M. Lewis and Geo. W. Meyer have just handed us *three* of the greatest songs we have ever heard, and when we say "greatest" we take in our "MY MAMMY" and "YOU'D BE SURPRISED."

WORK FAST—COME IN, WRITE IN, OR PHONE FOR THEM.



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DETROIT  
CINCINNATI



## B. F. KEITH VAUDEVILLE EX.

## NEW YORK

Palace—Parlor, Bedroom & Bath—Wilton Sisters—Dance Fantasies—Johnny Burke—Rolf's Musical Revue.  
 Riverside—Corradini's Animals—Reynolds & Donegan—Clara Howard—Whipple Huston Co.—Harry Kahne—Josephine Victor—Joe Darcey.  
 Broadway—Donald Sisters—Burt & Rosedale—Nason & Shaw—Harry Watson, Jr., & Co.  
 81st St.—Ivan Bankoff & Co.—Charles Olcott & Mary Ann—Cookan & Casey—Thos. Hoier & Co.—Charles Forsythe Adams—Al & Emma Frabelle.  
 Hamilton (Second Half)—Sharkey, Roth & Witt.  
 Regent (First Half)—Bernivict Bros.—Wilcox La Croix & Co.  
 Coliseum (First Half)—Patricola.  
 Fordham (First Half)—Jed Dooley. (Second Half)—Frank Ward—Allen Rogers & L. Allen.

## BROOKLYN

Orpheum—Three Lordens—Haig & Lavere—Jean Grane Co.—Lang & Vernon—Robt. E. Keane & Claire Whitney—Powers & Wallace—Frances Pritchard Co.—Gallagher & Shean.  
 Bushwick—Pierston, Newport & Pierston—Ruth Budd—George Morton—Millership & Gerard—Ryan & Bronson—Wylie & Hartman—Sylvia Loyal Co.  
 Far Rockaway (First Half)—Mabel Burke & Co.—Eddie Foy & Family. (Second Half)—Eddie Foy & Family.

## ATLANTIC CITY

Garden Pier—Elsie La Bergere—Rae Eleanor Ball—Mr. & Mrs. J. Barry—Val & Ernie Stanton—Valerie Bergere—Belle Baker—Wm. Mandell Co.

## BOSTON

Keith's—Betty Washington—Peronne & Oliver—Jack McGowan.

## BALTIMORE

Maryland—Rolls & Royce—Horace Goldin—Joe Towle—Herbert's Dogs—Davis & Pelle.

## BUFFALO

Shea's—Black & White—McFarland & Palace—Frank Wilcox Co.—Fred Elliott—Rice & Ford—Daly, Mack & Daly.

## CLEVELAND

Hippodrome—Ernie & Ernie—Bernard & Garry—Jack Benny—Molly McIntyre & Hillman—Doree's Operadogue.

## COLUMBUS

Keith's—Nestor & Vincent—Hazel Crosby & Co.—Newhoff & Phelps—Harry Holman & Co.—Jack Norworth—Reddington & Grant.

## DETROIT

Temple—Bob & P. Valentine—Ray Raymond & Melody Co.—Three Kitaros—Theresa & Wiley—Fisher & Gillmore—Joe Rolley—Ed Hill.

## GRAND RAPIDS

Keith's—Tony & George—Billy & Eddie Gorman—Piller & Douglas—Hope Eden—Whitefield & Ireland—Martha Pryor.

## HAMILTON, CANADA

Keith's—Elly, the Marvel—Carney & Rose—J. Rosamond Johnston—Will Mahoney—Doris Humphreys & Co.

## MONTREAL

Keith's (Sunday opening)—The Paynes—Bud & Jack Pearson—Harry Hayden & Co.—Edwin George—Vernon Stiles—La Bernicia—Lew Dockstader—El Ray Sisters.

## PHILADELPHIA

Keith's—Eddie Ross—Howard & Sadler—Ballot Three—G. & M. LeFevre—Shelia Terry & Co.—Wilbur & Mansfield.

## QUABEC, CAN.

Keith's—The Parshleys—Eileen Sheridan—Adler & Dunbar.

## SYRACUSE

Keith's—Ben Boyer—Scotch Lads & Lassies—Harold Salter & Co.—Briscoe & Raub—Lady Alice's Pets—Millicent Mower—Jennings & Howland.

## TORONTO, CANADA

Shea's—Paul Levan & Miller—Percy Carhart—Emerson & Baldwin—Venita Gould—William Kent & Co.—Stan Stanley & Co.—Franklyn Charles Co.  
 Hippodrome—Camilla's Birds—Stagpoole & Spite—Carl & Inez—Black & O'Donnell.

## WASHINGTON

Keith's—Sherwin Kelly—Russell & Devitt—Harriet Mariotte & Co.—Kellam & O'Dare—Music Land—Daphne Pollard.

## ORPHEUM CIRCUIT

## CHICAGO

Palace—Kitty Doner & Co.—Gene Greene—Harry Langdon & Co.—Jack Joyce—Lloyd & Ryan—Bartram & Saxton—Two Sternards—Unusual Duo.  
 Majestic—Howard & Clark—Trip to Hitland—Dooley & Sales—Melville & Rule—Harry Cooper—Kate & Wiley—Gautier's Toy Shop—Lew & Paul Murdoch.  
 State Lake—Bubbles—Olson & Johnson—Bert Kenny—Al Wohlman—Howard & White—Beeman & Grayce—Bobby Gordone—The Rosellas—The Royalties.

## DENVER

Trixie Friganza—Wilfred Clark & Co.—Otto Gygie & Vadie—Mang & Snyder—Booth & Nina—Geo. Austin Moore.

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ODIVA AND SEALS

Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

VAUDEVILLE BILLS  
For Next Week

## DES MOINES

Wilfred Du Bois—Matthews & Ayres—Coriune Tilton Revue—Avey & O'Neill—Van Horn & Inez—Follis Girls—Anderson & Graves—Billy Arlington & Co.

## DULUTH

Hughes' Musical Duo—Ward & King—Wood & Wyde—Allen Stanley—The Caninos—Adler & Ross—Gelle Troupe—Hugh Johnson.

## EDMONTON AND CALGARY

Sammy Lee & Co.—Princeton & Watson—Gautier Bricklayers—Millard & Martin—Lou & Fay Durbelle—William Halligan—The Sharrocks—Toney Grey & Co.

## KANSAS CITY

Blossom Seeley & Co.—De Voe & Hosford—Byron & Haig—Joe Browning—Kara—Homer Romaine.

## LINCOLN

On Fifth Avenue—Bailey & Cowan—George Yeoman—Weeks & Barron—Sultan—Tegas & Walker—Billy Miller & Co.

## LOS ANGELES

Ona Munson & Co.—Jean Adair & Co.—Jean Barrios—Jack Inglis—Lady Tsen Mei—Flanigan & Morrison—Gordon & Rich.

## MILWAUKEE

Majestic—Frisco—Mary Haynes—Moore & Jane—Miniature Revue—Farrell, Taylor & Co.—Muller & Stanley—Ja Da Trio—Anderson & Yvel.  
 Palace—Ed. Janis Revue—Green & Myra—McGrath & Deeds—Willie Solar—Bobby Bernard & Co.—Tozart—Saxton & Farrell—Willie Hale & Bro.

## MINNEAPOLIS

Pielert & Scofield—Harry Conley—Bob La Salle—Helen Keller—Mel Klee—Bowers, Walters & Crocker—Marjorie Barrack.

## OMAHA

Williams & Wolfus—Tempest & Sunshine—Barry & Whittledge—Larry Comer—Edward Marshall—Winton Brothers—Hugh Herbert & Co.

## ST. LOUIS

Rialto—Mme. Doree's Celebrities—Clifford & Johnson—Wills, Gilbert & Co.—Boyce Combe.  
 Orpheum—Sig. Frisco—Dolly Kay—Bradley & Ardine—Nat Nazarro—Cliff Nazarro—Summertime.

## ST. PAUL

Van Cellos—Dooley & Storey—Pearl Regay & Band—Jack Rose—Bert Melrose—Margaret Ford—Swift & Kelly.

## SAN FRANCISCO

Marion Morgan Dancers—Mehlinger & Meyers—Ben Bernie—Nanon, Welsh & Co.—Four Lamys—Scanlon, Denno & Scanlon—Wm. H. Crane & Co.

## SALT LAKE CITY

Tom Wise & Co.—Bronson & Baldwin—Zuhn & Dries—Wanzer & Palmer—Vera Berdiner—Clinton Sisters—Cavano Duo.

## SIOUX CITY

Francis & Kennedy—Who's My Wife—Moran & Mack.

## WINNIPEG

Carlyle Blackwell—McKay & Ardine—Neal Abel—Bennett Sisters—Quixey Four—Juggling Nelsons—Carlton & Ballew.

## VANCOUVER, B. C.

Bushman & Bayne—Watts & Hawley—York & King—Galletti Monkeys—Henry & Moore—Clifford Wayne Trio—Barbette.

## F. F. PROCTOR

## Week of August 22

## NEW YORK CITY

Fifth Ave. (First Half)—Gold & Edwards—Sharkey, Roth & Witt—Kay Neilan—Bob Hall—Four Fords—Solly Ward Co. (Second Half)—Hawthorn & Cook—Kegan & O'Rourke—Gene Metcalfe—Frank & Milt Britton.  
 125th St. (First Half)—Bill Robinson—Miller & Rose—Arthur Miller & Girls—Bouncer & Circus—Ralph Cumming Co. (Second Half)—Stan Stanley Co.—Chas. Lloyd Co.—Jack McAuliffe.  
 58th St. (First Half)—Hart Wagner & Ellis—Hayataka Bros.—Hampton & Blake—A Crole Cocktail—Follette's Monkeys. (Second Half)—Coogan & Casey—Otto & Bazz Otto—Trovolo—Lillian Herlein—Russell & Devitt—Raymond & Lytec.  
 23d St. (First Half)—Princess Radjah—Jane Ware Co.—Nip & Fletcher—Xylo Trio—Tom Kelly—Bob Ferns Co. (Second Half)—Patricola—Dora Blair—"Touch in Time"—Chief Blue Cloud & Winona—Roger Gray Co.

## MT. VERNON

(First Half)—Hackett & Delmar Revue—Jack Hanby—Mary Boland Co. (Second Half)—Bob Hall—Jim & K. Melva—Mrs. Wellington's Surprise.

## NEWARK

(First Half)—Billy Shoen—Liddell & Gibson—Olcott & Ann—Musicaland—Chas. Howard Co. (Second Half)—Hackett & Delmar—Gardner & Leedom—Warren & O'Brien—John Burke.

## SCHENECTADY

(First Half)—Percival Sisters—Big Three—Fall of Eve—Will & M. Rogers—Gladys Delmar Band. (Second Half)—Three Eddy Girls—Leon Varvara—Jackson Co.—Clayton & Richards—Scotch Lads & Lassies.

## YONKERS

(First Half)—Coogan & Casey—Elder Sisters—Trovolo—Lillian Herlein—Gardner & Leedom. (Second Half)—David Quixano—Hayataka Bros.—Hampton & Blake—Annabelle.

## B. F. KEITH VAUD. EX.

## Week of August 22

## NEW YORK CITY

Harlem Opera House (First Half)—F. Barrett Carman—Chief Blue Cloud—Rogers Gray Co.—Hugh Herbert Co.—Evelyn Phillips Co. (Second Half)—Love Link—Frank Sabine Co.—X. L. O. Trio—Liddell & Gibson—Billy Shoen.

## CONEY ISLAND

Henderson's (First Half)—Chas. Ledegar—Croun & Hart—Valentine Vox—Century Revue. (Second Half)—Frazier & Bunce—Century Girls—Jimmy Lucas Co.—Lady Alice Pets.

## ASBURY PARK

Waldman—Al Lester Co.—His Wedding Night—Faber & McGowan—Freely & Hoyt—Dewitt, Gunther & R.

## BOSTON

Boston—Paul & Covan—Mack & Lane—Marcelle Fallette—McGoy & Walton—Garcinetti & Bros. Scollery Square—Young & Wheeler—Joe Armstrong—Aeroplane Girls.  
 Washington St.—Ziska—Mason Gwynne—Big City Four.

## CAMBRIDGE

(First Half)—Alva Lloyd—Cooper & Lane—Spoor & Parsons. (Second Half)—Beasley & Porter—Claudia Coleman—John Blundy & Sisters.

## FAIR ROCKAWAY

(First Half)—Harry Lewis—Sidney & Langfield—Anna Chandler—Francis Pritchard Co. (Second Half)—The Kitamuras—Gallagher & Sheen—Van Hoven.

## HOLYOKE

(First Half)—Eugene & Finney—Rose Gardner—Nolan & Nolan—Chas. Tobin—Clayton & Richards—Wyatt's Scotch Lads. (Second Half)—Chas. Ledegar—Joe DeLler—Handers & Millis—Spoor & Parsons.

## HAZELTON

(First Half)—Maru, Kurty & Partner—Milt & Flo Woods—Jim & B. Page—Polly Dzsasi Circus. (Second Half)—Canaris & Cleo—Joe Martini—Berger & Bloom—Seven Military Girls.

## LANCASTER

(First Half)—Dare Bros.—Nelson & Madison—That Revue. (Second Half)—Victoria—Hart, Wagner & Eltis—Hazel Crosby—Lovenberg Sisters & Neary.

## LYNN

(First Half)—Johnny Dove—Hinkle & May—Handers & Millis. (Second Half)—Alva Lloyd—Cooper & Lane—The De Lyons.

## MORRISTOWN

Lady Alice Pets—Sandifer & Benson—Murray Klissen Co.—Lorner Girls Co.—Harry Jolson—Rubeville.

## NEW BRITAIN

(First Half)—Jennie Middleton—Brierre & King—Low Hiltor & Peterson—Primrose Trio. (Second Half)—Shapiro & Jordan—Fred Elliott—Curiosity Shop.

## NEW LONDON

(First Half)—Fred & Al Smith—Shapiro & Jordan. (Second Half)—Jennie Middleton—Brierre & King—Hilton & Peterson—Primrose Trio.

## NEWPORT

(First Half)—Fred & M. Dale—Claudia Coleman—John Blundy & Sisters. (Second Half)—Hinkle & May—Johnny Dove—Reed & Tuckert.

## OSSINING

Chas. Ledegar—Klass & Brilliant—Geo. Alexander Co.—Vic Plant Co.—Eddy & Earl.

## PITTSBURG

Louis Pavan—Murray & Berg—Sigler Twins—Naldy & Ward—Kennedy & Davis—Herman & Rose—Will Kramer—Mabel Fonda & Co.

## PITTSBURG-JOHNSTOWN

Led Haley—Brown's Rube Band—Billy & E. Devenaux—Olivette—Helen Kramer Co.

## JOHNSTOWN-PITTSBURG

Fads & Fancy—Three Belmonts—Melody & Steps—Wells & Montgomery—Louis Leo.

## SCARBORO

Stewart & Mercer.

## SEENANDOA

(First Half)—Cajaris & Cleo—Joe Martini—Berger & Vloom—Seven Military Girls. (Second Half)—Mary Kurty & Partner—Milt & Flo Woods—Jim & B. Page—Polly Dassi.

## SYRACUSE

(First Half)—Adams & Thompson Girls—Anderson & Graves—Warren & O'Brien—Leon Varvara—Clayton. (Second Half)—Percival Sisters—Rose Gardner—Big Three—Clayton—Will & M. Rogers—Gladys Delmar & Band.

## TORONTO

Parshleys—Heen Sheridan—Sully, Rogers & Sully—Lafrance & Harris—Geo. Alexander Co.—Dancing McDonalds.

## MARCUS LOEW CIRCUIT

## Week of August 29

## NEW YORK CITY

American (First Half)—Willish—Ruth Fifer & Co.—Conroy and Howe—Put & Take—Fiske & Eallon—Chattel—Philbrick & De Veau—Jack and Foris. (Second Half)—Stanley & Elva—Snowfisher—Kallaluh's—Hawallans—Smith and Nieman—Paul & Wakter La Varre.

Victoria (First Half)—Chalfonte Sisters—Jack Strauss—Allen & Sweeney—Lane & Freeman. (Last Half)—Ruth Fifer & Co.—Conroy & Howe—Three Ban Joys—Texas Comedy Four.

Lincoln Square (First Half)—Siegrist & Darrell—Jason & Harrigan—Jas. Kennedy & Co.—Hughie Clark—Cook, Mortimer & Harvey. (Second Half)—Bell & Eva—Mammy—Hart & Helene—Lambert & Fish.

Greely Square (First Half)—Little Yoshi & Co.—Chadwick & Taylor—Lew Welch & Co.—Dance Creations—Foley & O'Neill—Paul & Walter La Varr. (Last Half)—Paul & Pauline—Jack Strauss—Business Is Business—Lane & Freeman.

Delancey Street (First Half)—La Belge Duo—Bud Bernie—Douglas Flint & Co.—Rucker & Winifred—Corinne & Co. (Last Half)—Hashi & Osa—Jennings & Melba—Harmon & Harmon—Allen & Sweeney—Harris, Brown & Saunders—Musical Rowells.

National (First Half)—Geo. Gifford—Playmates—Texas Comedy Four—Stanley & Elva. (Last Half)—Chadwick & Taylor—Jason & Harrigan—Douglas Flint & Co.—McCormick & Winehill—Harry & Anne Scranton.

Orpheum (First Half)—El Vera Sisters—Al Carpe—Joe & Clara Nathan—Business Is Business—Harris, Brown & Saunders—Harry & Anna Scranton. (Last Half)—Stanley & Harris—Playmates—Rolland & Roy—Cook, Mortimer & Harvey.

Boulevard (First Half)—Hashi & Osa—Jennings & Melba—Wilson & McAvoy—Lambert & Fish—Pep-O-Mint Revue. (Last Half)—El Vera Sisters—Babe La Tour & Co.—Jas. Kennedy & Co.—Casting Lloyds—Foley & O'Neill.

B.F. KEITH CIRCUIT

EDITH

HELENA

GENE HUGHES, Palace Theatre Bldg.

Avenue B (First Half)—Carter & Buddy—Lillian Boardman—La Coste & Bonaire—Kane and Childow—Class, Manning & Class. (Last Half)—Vee & Tully—Cumby & Brown—Married Life—Dance Creations.

## BROOKLYN

Metropolitan (First Half)—Bell and Eva—Stanley and Harris—Rolland and Ray—Kallaluh's—Hawallans. (Last Half)—Willish—Fiske and Fallon—Put and Take—Philbrick & De Veau.  
 Fulton (First Half)—Paul and Pauline—Harmon and Harmon—Hart and Helene—Babe La Tour & Co. (Last Half)—Little Yoshi & Co.—Wilson and McAvoy.

Palace (First Half)—Lew and Grace Harvey—McCormack and Winehill—Vee and Tully. (Last Half)—Carter and Buddy—Lew Gould Jolly Jesters—Class, Manning & Class.

Warwick (First Half)—Hossock—Cumby and Brown—Townsend Wilbur & Co.—Rand and Gould Burrell Bros. (Last Half)—Texas Duo—Lillian Boardman—La Coste and Bonaire—Kane and Childow—Herman Bros.

## BALTIMORE

Ernesto—McKenna and Fitzpatrick—Eddie and Ramsden—Royal Harmony Five—Salle and Robles.

## BOSTON

(First Half)—Annie Kent—Mr. and Mrs. Sidney Payne—Challis & Lambert—Hill and Ackerman. (Last Half)—Halkings—Nelson & Barry Boys—Joe Pannister & Co.—Shaw and Morris.

## HAMILTON, CANADA

(First Half)—Patrice & Sullivan—Cliff Green—Norman and Jeanette—Nine O'Clock—The Skatelles. (Second Half)—Lockhart & Laddie—Margaret Merle—Mills & Moulton—Monte & Lyons—Andrieff Trio.

## HOBOKEN

(First Half)—Herman Bros.—Lillian Ryan & Co.—Billy Augustine & Co.—Lew Gould Jolly Jesters. (Last Half)—Cordini—Harris and Barton—Townsend Wilbur & Co.—Four Bell Hops.

## LONDON, CANADA

(First Half)—Maxon and Morris—Gordon and Gordon—Breakfast for Three. (Last Half)—Rose and Shaw—Criterion Four—Dancers de Luxe.

## MONTREAL, CANADA

Frank Hartley—Melroy Sisters—"Let's Go"—Julia Curtis—Lewis and Thornton.

(Continued on page 28)

## YORK AND MAYBELLE

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and SISTER Frieda

KEITH CIRCUIT. Watch for us next season. We will surprise you.

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WITH "SHUFFLE ALONG"

Now Playing 63rd St. Music Hall

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MUST be ex-service men. Sunday town. Columbia Circuit house; open shop policy; two shows daily. Salary, \$41.65 weekly to A-1 men. Ticket advanced if necessary. Job ready right now. Full season's engagement. Pay your own wires.

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EDGAR

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Versatile  
Comedian  
"It's Your Mother"

# JOE STANLEY

WITH  
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SULLIVAN'S  
MONTE CARLO  
GIRLS

PRIMA  
DONNA  
AND  
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CHARACTERS

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GIRLS  
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STROLLING  
PLAYERS

A NEW  
STRAIGHT MAN  
IN BURLESQUE  
BUT  
NOT A NEW  
STRAIGHT MAN

# JOE FORTE

WITH  
JACK SINGER'S  
OWN SHOW



# MATTY WHITE

IN A  
SINGING  
HUMORESQUE

WITH  
JACOBS  
AND  
JERMON  
THIS  
SEASON

STRAIGHT  
MAN  
THIS WEEK  
GAYETY,  
PHILADELPHIA

# JACK H. ALTON

DIRECTION  
LOU REDELSHEIMER

WITH  
TOM  
SULLIVAN'S  
MONTE  
CARLO  
GIRLS

# GRACE GOODALE

Thanks to  
Grace  
Goodale

# BILLY SUN

THE SUN OF A GUN,  
NO RELATION  
TO GUS



**BILLY NUNN AND CO.**

Theatre—Proctor's 23rd St.  
Style—Sketch.  
Time—Ten minutes.  
Setting—"Two" and "Three."

A much under rehearsed, poorly presented version of part of an old play, "Young Mrs. Winthrop," was nearly played by the above Co.—"nearly," because the curtain was rung down by a merciful stage hand before the conclusion.

Never has the reviewer seen such a bad dress rehearsal, for that's all it was, at a public performance. Cues and lines were given audibly, and repeated several times, the girl missing a couple of entrances and none any too sure of their parts in the act presented by Billy Nunn, which the audience would have none of.

There were so many errors of commission, omission and technical deficiency, that a critical digest of them all will occupy a lot of valuable space—the act was very bad when presented by Jane O'Rourke at another theatre some time ago, now it is much worse and it is very doubtful whether it will ever get anywhere or whether it can get by on even the smallest time.

If presented again, however, the actor playing the part of the old man, might see to it that a large grease spot does not decorate the front part of the left leg of his trousers. H. W. M.

**ARTHUR WEST**

Theatre—Riverside.  
Style—Comedy single.  
Time—Fifteen minutes.  
Setting—Plain, in one.

Arthur West bills his act as "What the Critic Said." The turn is somewhat of a novelty in single comedy acts and serves West excellently. He makes his appearance and sings a number called "If You Can't be yourself, be as much of Yourself as you can," and follows with a number of stories and "gags" told in a clever way. He describes a writeup of himself from the daily paper, and each succeeding line or paragraph is a new laugh or song. He closes with a "novelty number" that won laugh and a hand.

He makes his exit after this, and lets it go at that. West's act is for one thing refreshing and a trifle different, which is indeed something for which to be grateful. He should have little trouble finding audiences to amuse, and to amuse them. S. A. K.

**NEW ACTS****"DANCING SHOES"**

Theatre—Coliseum.  
Style—Dancing and singing.  
Time—Fifteen minutes.  
Setting—Full stage (special).

Perhaps the title of this act is used in conjunction with the opening drop, in one, which shows the exterior of a certain theatrical shoe-store, with a branch on Fifth Avenue and Forty-sixth, noted for dancing shoes and also prices. But the advertisement is seen for the opening number only, as the rest of the work is done by Miss Ruth Wills, and her five young men in two, and in full stage.

Miss Wills is an attractive girl, who sings fairly well, and dances better. The young men, none of whom could make a "production juvenile" appearance, also dance fairly well, but sing very poorly.

One of the five does two solo dances, featuring eccentric work, effectively, and the rest of the numbers, except for a solo by Miss Wills, are done in ensemble, or duo. Just a flash dance act for the split houses. G. J. H.

**DIXIE REVUE**

Theatre—City.  
Style—Singing.  
Time—Ten minutes.  
Setting—"Two."

With Marie Salisbury seated at a piano playing a "Uke," four men in black face tried to harmonize an opening number.

Several numbers were offered in which the greatest absence of harmony ever noted by the writer was evident.

Miss Salisbury endeavored to give an impression of Ina Claire singing "How Do They Get That Way," which might have been just as logically announced as Aunt Jemimah singing the "Rosary." It did not produce a single ripple, and the title of the song seems very apropos by way of criticism.

The concluding ensemble was as unproductive of applause results as the rest of it, the staging being bad in addition puts the act in the class of the very small time, where it is hardly even a flash although five persons are employed. More rehearsals are needed. H. W. M.

**MARTIN AND KENNEDY**

Theatre—City.  
Style—Black face comedy.  
Time—Fourteen minutes.  
Setting—"One."

With a spot thrown centre and to the accompaniment of an operatic selection by the orchestra, a pair of large dice are thrown on the stage.

Following is a line of talk some of which received a few laughs but the most of which failed.

Martin and Kennedy have the unpardonable habit of waiting entirely too long for the laughs which, when they do not come, cause the talk to have a delayed staccato effect.

The act is "dead" in the middle and needs the injection of some live material.

An "essence," of the George Primrose style, was neatly executed and drew a hand.

The act was concluded with a dance double and went over barely fair; placed too far down on the bill and should have been number two. H. W. M.

**AEROPLANE GIRLS**

Theatre—Harlem Opera House.  
Style—Aerial Acrobatic Novelty.  
Time—Nine minutes.  
Setting—Full stage.

These two girls have taken what might have been an ordinary trapeze act, and have so staged it, that it is easily worthy of opening a big time bill. They have attached their trapezes to miniature aeroplanes, with red, white and blue electric lights on them, and motors which keep up the whirring sound generally heard from an aeroplane at a distance away. Both machines, with the trapezes attached, are kept circling around the stage all through the act at a fast rate of speed, while the girls do their various stunts, all of which are remarkably good.

In addition to the regular trapeze routine of feats, these two have incorporated bits of contortion, and a finale with some sensational iron-jaw work that is sure-fire. They'll do for any bill. G. J. H.

**LEASON BOOKING FAIR**

Ray Leason of the National Vaudeville Exchange, is booking the fair at Athol Mass., which runs September 5th and 6th.

**WORTH FAULKNER & CO.**

Theatre—City.  
Style—Singing.  
Time—Eleven minutes.  
Setting—"One."

With a male accompanist at the piano, Worth Faulkner proved his "Worth" with a very melodious baritone of good tonal force and flexible quality.

His rendition of "Old Fashioned Mother of Mine," was well worth the hand it received at the conclusion, the high falsetto tone being taken beautifully and held well with admirable control.

"How I Envy McGinty," a mock ballad written on the style of "Oh, Lucky Jim," sung with great success by the late Dan Daly and others years ago, was in the hands of Faulkner a hit and a pleasing contrast to the other published numbers used.

Faulkner is class and for the big time where his rotund vocal acquisition will stand him in good stead.

The conclusion of the act was "Eli Eli" sung in English, this being the first time the writer has ever heard it in any but its original language. It has always been the undersigned's contention that "Eli Eli" has no place in a vaudeville show, being as much out of place as a prayer would be, and after having heard it in English, although impossible to understand more than a few of the words, he sees no reason for altering this opinion.

The singing of the Jewish lament is invariably preceded by "Ladies and Gentlemen, I have been requested to sing 'Eli Eli,' and this occasion was no exception to the rule, showing that the singers themselves feel that a sort of an apology is needed.

Went over well at this house which is in a Jewish neighborhood, but in other localities is neither understood nor appreciated by those of a diverse faith, and any other song in the otherwise well arranged routine of Faulkner, would go over as big and be more cosmopolitanly advisable.

Faulkner should be congratulated for not stealing bows but acknowledging the applause in a manly, refined and graceful manner. Would be a hit at the Palace or any other theatre in America or abroad. H. W. M.

**JIM MARCO IN NEW ACT**

Colie Lorella and Jim Marco broke in a new act out of town last week and will be shortly seen in New York. Marco was formerly of the Marco Twins.

5th AVE.—Aug. 22-24

GREENPOINT—Aug. 25-28

MT. VERNON—Aug. 29-31

PROSPECT—Sept. 1-4

**KAY NEILAN**

Pronounced by critics to be vaudeville's most talented and youthful comedienne.

Directors—ROSE &amp; CURTIS

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GEO. (RED) MARTIN****CRAP SHOOTERS  
TANGO****BILLY Keller & Herbert LILLIAN**

Offer "TALKING THE MATTER OVER"

Comedy Skit Played In "One" Fifteen Minutes of Song and Fun

Dir.—PETE MACK

Dir.—ABE FEINBERG



# DRAMATIC and MUSICAL

## "NOBODY'S MONEY," CLEVER COMEDY, IS PLEASING

"NOBODY'S MONEY," a comedy, in three acts by William Le Baron. Produced at the Longacre Theatre, Wednesday night, August 17, by L. Lawrence Weber.

### CAST

Mrs. Judson.....Helen Lowell  
An Expressman.....John Ryan  
Francis R. Carey.....Frederick Raymond, Jr.  
Carl Russell.....Robert Strange  
Helen Carey.....Jean Robertson  
Grace Kendall.....Regina Wallace  
John W. Hamilton.....Wallace Eddinger  
Eddie Maloney.....Will Deming  
Annette Riley.....Shirley De Me  
Henry Kendall.....Howard Gould  
Bertram Miller.....Philip Lord  
George Kelly.....William J. Brady

In writing his newest play, Mr. Le Baron has hit upon a novel plot, much out of the beaten path, presenting it in an energetic manner, and peopled with burglars and authors. As the play proceeds the farcical complications that arise have great possibilities which were not entirely taken advantage of, leaving "Nobody's Money" at an ordinary level as far as the comedy is concerned.

Two successful magazine writers are under contract with a certain periodical and cannot dispose of their output to any other magazine, of course. In order to make some extra money and outwit the magazine editor to whom they are under contract, they decide to write and contribute some of their stuff to other papers under an assumed name. They invent a John Doe sort of nom de plume and this alleged third party soon floods the magazines with his literary efforts. The two authors open a bank account for him, pay his income tax for him, and by the time the first act gets under way, they have a sort of Frankenstein on their hands that places them in a very embarrassing position. A Federal representative, internal revenue officer or something, makes a call and it is imperative that they produce some third party in person, and someone must embody him. For, in addition to the internal revenue man, the Governor of the State is suing the author for libel as a result of one of their muck-raking articles. Just about this time, Wallace Eddinger, as John W. Hamilton, a crook, masquerading as a book agent, makes his appearance. He is induced to present himself as the writer.

With him is his crook pal, who has been in stock at one time or another, knows bits of old speeches from different plays, and can therefore pass himself off as a polished gentleman by repeating parts of the plays. Some of the old speeches from "Camille" and other old shows are cause for much of the comedy. However, the impostor does the Governor a good turn before the play is over, and hanged if he don't marry the Governor's daughter in the bargain, for he is really a gentleman and a scholar in search of adventure.

Mr. Eddinger is a better comedian than one who has seen him before would think; outside of that he is an artist of established reputation, while some of the others in the supporting cast have much to learn, which makes Mr. Eddinger's performance stand out. Frederick Raymond, Jr., and Robert Strange played the parts of the two penmen who wished to outwit their publishers. Will Deming did well as "Eddie Maloney," ranking second to Mr. Eddinger as far as giving a good performance was concerned. Miss Regina Wallace, as the governor's daughter, was attractive and did well with her part, and was pleasingly conventional. Others in the cast did fairly well.

The staging of the piece was not up to the usual Broadway standard, being slipshod and lacking many details to make it a smooth production as might have been done.

## "THE HERO" OPENS ON AUG. 29

Sam H. Harris' production of "The Hero," by Gilbert Emery, in which Richard Bennett plays the leading role, will play a three-day engagement, beginning Aug. 29, at the Court Square Theatre in Springfield, Mass. In the cast are Robert Ames, Alma Belwin, Blanche Fredici, Joseph Depew and Fania Marionoff.

The piece comes into New York on Labor Day, opening at the Belmont.

## "SONYA," DULL AND TALKY PLAY, FAILS TO SCORE

"SONYA," a drama in three acts by Gabryela Zapolska, adapted for the English stage by Eugene Thomas Wyckoff. Produced on Monday night, Aug. 15, at the 48th Street Theatre, by Marc Klaw, Inc.

### CAST

Peter.....Charlson Smith  
Jakob.....Jay Fassett  
Prince Paul.....Edward Emery  
Count Victor Dukas.....France Bendtsen  
Prince Michael.....William H. Thompson  
Prince Alexander.....Otto Kruger  
Sonya.....Violet Hemling  
King Stefan.....Joseph Macauley  
The Court Chamberlain.....Rexford Kendrick  
The Ambassador of Rumatia.....Wallis Roberts

The production of foreign plays as a rule are bound to be disappointing to an American audience, and "Sonya," taken from the Polish, is no exception. While the play has many possibilities, it lacks distinctiveness and virility, most of the characters being of talky variety who preferred words to actions. The story has been used several times as the plot of a play, and with very little variation.

The history of the play is as follows: Prince Alexander, heir-apparent to some kingdom or other in Europe, is to be married to his cousin, Princess Natalie, whom he does not love. In order to elude the match he poses as a woman hater and stern exemplar of the superiority of the male sex. However, Sonya, a ballet dancer and acrobat, a most unusual combination, to be sure, who has been engaged as the Prince's instructor in gymnastics (she has been posing as a boy, but the Prince discovers the deception), arouses his interest, and although she is reported to have entered his household as his concubine, she retains her virginity and chastity, and finally, so great does the love of the Prince for the dancer become, that he moves the government to allow them to be married and there we have the happy ending.

Meantime there has been much state intrigue and manipulating, much weeping and gnashing of teeth before the happy climax is permitted to take place. Otto Kruger was the Prince and, although he looked the part and dressed it, his creation was in no manner distinctive or unusual. Violet Hemming was the dancer, and as the beautiful heroine was admirably at home, although her acting possibilities were minimized. The best performance of the piece goes to William H. Thompson, who played an old warrior uncle of the Prince. Others in the cast struggled nobly with aimless, unimportant and meaningless parts.

## PEOPLE'S PLAYERS TO DO SIX

The People's Players, Inc., of which Geoffrey C. Stein is artistic director, a new co-operative producing group, has been formed to present unusual plays of intimate type and of all nationalities, at the Fifteenth Street Theatre, as the Auditorium of the People's House at No. 7 East Fifteenth street is to be known, for the purposes of organization.

Six plays are to be staged during the thirty-week season beginning about October 15th. "As Ye Wolde," "La Nouvelle Idole," and "The God of Vengeance," will be the first of the plays to be presented.

## "THE NIGHT CAP," AT THE 39th STREET IS AMUSING

"THE NIGHT CAP," a melodrama in three acts, by Guy Bolton and Max Marcin. Produced at the 39th Street Theatre, Monday night, August 15, 1921.

### CAST

Charles, a butler.....Ronald Colman  
Policeman.....John Wray  
Jerry Hammond.....John Daly Murphy  
Colonel James Constance.....Jack Raffael  
Lester Knowles.....H. Dudley Hawley  
Mrs. Lester Knowles.....Elizabeth Risdon  
Anne Maynard.....Flora Sheffield  
Fred Hammond.....Grant Mills  
Robert Andrews.....Jerome Patrick  
George Rainsford, a lawyer.....Walter Horton  
Rev. Dr. Forbes.....Wilson Day  
Coroner Watrous.....Halbert Brown  
Seldon, a detective.....W. W. Shuttlesworth

"The Night Cap" starts out as though it were going to be a perfectly good melodrama with real murdering done and all that. But the author's funny bone evidently got the upper hand, and as the play stands now it is one of the best comedies in town; in fact running "The Bat" a close second. The piece lived up to its being programed as "a mystery comedy," for the gentle art of combining a mysterious death with much merriment is done in a most unusual manner.

Bob Andrews, a young bank president, who is short some \$600,000, tells the directors who have been his guests at a party, that he has decided the best way out of it for him and the only way that the bank could have the embezzled amount restored would be to collect his life insurance. He proposes that someone murder him, as suicide is distasteful, and the insurance policy has a clause that also forbids it. All this is discussed calmly and deliberately over a "night cap" of brandy.

Andrews proposes that the vice-president of the bank, who is insanely jealous of the gossip about his wife and Andrews, ought to be the one to shoot him. Just at that time, however, the husband, vindictive, breaks into the room, and, in a very proper manner, is killed himself. And there was considerable shooting done, most of the women folk breathing a sigh of relief when the last shot was fired. Incidentally, there was more shooting later.

Just who fired the shots that killed the vice-president is unknown and the audience has its suspicions about it. However, one of the best points of the play was that the first nighters were fooled and their amateur detective ability was given a jolt, when the identity of the murderer was finally pinned on one of the characters. This is only one of the theatrical tricks that the authors of the piece put into effect with much skill. Later there is a hurried marriage between the young banker and his ward, to still the tongues of the gossiping neighbors, and the bank is robbed to cover up the shortage.

The play is suggestive at times of "Seven Keys to Baldpate!" Characters are constantly breaking in and almost confess they want to make a clean breast of it, when someone else bobs in and starts the same thing over again. Numerous bright lines are most of them put into the mouth of John Hammond, played by John Daly Murphy were enough to go around for pretty near all of them. In addition to that he did remarkably well with his part, on the whole in the role of unusual freshness. The excellent work of Elizabeth Risdon as Mrs. Knowles, whose husband was slain, gave the production a touch of genuine dramatic acting. Jerome Patrick as the Chicago banker, showed good acting values at times, though he was quite serious. The rest of the company supported the principals in a commendable manner.

## "THE TEASER" CLOSES

William A. Brady decided to close "The Teaser," a comedy which he produced recently, on last Saturday night. The reason ascribed was that the show was a failure. He will re-open the Playhouse, where the show was housed on August 27th with "Personality," a new play in which Louis Bannison and Henry Dixey will be featured.

## "SONNY" AT CORT IS A LIGHT BUT PLEASING COMEDY

"SONNY," a sentimental musical comedy, in three acts, by George V. Hobart and Raymond Hubbel, produced by The Selwyns, at the Cort Theatre, Tuesday, August 16.

### CAST

Buddy.....Carl Randall  
James.....Russell Medcraft  
Florence.....Berta Donne  
Nora.....George Laurence  
Harper Craig.....Richie Ling  
Mrs. Crosby.....Emma Dunn  
Charlie Crosby.....Ernest Glendinning  
Madge.....Esther Howard  
Jasper.....Bert Melville  
Henry.....Horace James  
Joe Marden.....Ernest Glendinning  
Alicia.....Mabel Withes  
Thomas.....James Kilpatrick  
Zeke.....Joseph Evans  
Jack Fox  
Zach.....Robert Pollock  
Dick.....William Meredith  
Harry.....Fred Grod  
Martin.....Nate Goodwin  
Donald.....Violet Gray  
Rose.....Dorothy Clark

The latest of the Selwyn productions, "Sonny," is an attempt at something novel in the way of productions. It is a mixture of melodrama and revue, vaudeville and dramatics, that all in all proves a rather entertaining, light affair. The dialogue and plot of the piece are by George V. Hobart, whose versatility in combining the two is commendable, and the music is by Raymond Hubbel, who has provided a few lingering tunes.

The story of the play is of two buddies, who meet in the trenches of France, and, much to their amazement, find that they look as much alike as two twins. One of them is wounded, and is about to die. He makes the other promise that he will go home to his mother, impersonating him (the dying soldier). This the other promises to do, and the action of the play commences with the introduction of the pseudo-son into the family of the other. The mother, who is blind, unfortunately, though happily for the melodramatic part of the show, recognizes the deception, but says nothing. Later, however, it is revealed that she had had twin sons born to her, but that one of them had been lost somewhere in the country, though just why is not quite clearly explained. However, the pseudo-son proves to be her real son after all and all ends happily.

Aside from the story there is plenty of comedy, singing and dancing introduced into the play. For this, credit is due Carl Randall, Mabel Withes and Berta Donne. Emma Dunn played the blind mother, while Ernest Glendinning did well as the son. As for the rest of the cast they all gave creditable and pleasing performances, though it would take a lot of space to enumerate and eulogize each and every one of them.

"Sonny" is a novel play, and should attract audiences aplenty, for it will please them immensely, supplying just enough of the ingredients of successful plays, and mixing them rather scientifically into the whole.

## PARK WEST THEATRE SOLD

Park West motion picture theatre at No. 103 to 107 West Ninety-ninth street, has been purchased by the Harburg Realty and Amusement Company, of which Henry C. Mumbrauer is secretary and treasurer.



## ORCHESTRA NEWS

## WANT MUSICIANS FOR ARMY

Warrant Officer William F. Baker of the 16th Cavalry Band at Fort Sam Houston, Texas, announces that the ranks of the musicians in his band have been depleted since the recent exodus of men from the army due to the reduction order, and offers an attractive proposition to musicians who are considering enlisting in the army.

## ROCKWELL IN ATLANTIC CITY

Will Rockwell, manager of the band and orchestra department of M. Witmark & Sons, is leaving for Atlantic City, where he will spend a week working among the orchestra leaders of that resort promoting the interests of his firm. Mr. Rockwell predicts a big success with the firm's new fox-trot number, "Fancies."

## PITTSBURGH LEADER HERE

Dave Broudy, musical director of the Grand Opera House, Pittsburgh, Pa., is spending two weeks in New York learning some new orchestral points here and there. Joe Hiller, Pittsburgh manager for Waterson, Berlin and Snyder, also in town is showing Mr. Broudy around the city.

## WOMAN'S BAND ENGAGED

CHICAGO, Ill., Aug. 22.—White City has engaged the Chicago Women's Community Band for the opening week of their Mardi Gras. The event will open on September 3. Riverview Park opened its Mardi Gras on Saturday evening. Both parks will close September 15.

## PAUL BIESE AT WHITE CITY

Paul Biese and his orchestra, recently returned to Chicago from New York, has opened at the White City Ballroom, White City, Chicago. The ballroom is one of the largest in the country accommodating 5,000 dancers at one time.

## TOM KING ON BROADWAY

Tom King, late professional entertainer of the A. E. F. during the war, and a noted saxophonist, now has his own combination at the Hon Yong Restaurant on upper Broadway, where he is featuring his saxophone specialties.

## GOLDMAN CONCERT AT HIPPO.

The annual band concert to be given by Edwin Franko Goldman and his organization, will be held at the Hippodrome in November. The date has not been definitely set as yet.

## CLARENCE HEIAKE BOOKED

CHICAGO, Ill., Aug. 22.—Clarence Heiake, famous saxophonist and his orchestra has been booked by Bert Earl at the Bird Cage, Geneva, Ohio, for the balance of the season.

## AL JOCKERS ON VACATION

Al Jockers, leader of the orchestra playing at Pelham Heath Inn, is taking a two weeks' vacation at White Lake, N. Y., in company with Lew Lewin of the band and orchestra department of Waterson, Berlin & Snyder. "Tops" Tuby will lead the orchestra in place of Mr. Jockers.

## OSCAR HAS NEW ORCHESTRA

William Oscar, formerly assistant conductor at the Academy of Music Theatre, is now organizing a concert combination at Silsby's in Brooklyn. He expects to have a first class orchestra in working order by the first week of September.

## JULES KLEIN AT THE STATLER

Jules Klein is the new musical director of the Statler Hotel, Detroit, having a ten-piece combination that is playing both concert and dance music. Nicholas Garagusi is in the orchestra as violin soloist.

## FIER AT THE ROSEMONT

Neuman Fier and his "Indiana Five" have completed their engagement at the Harvard Inn, Coney Island, and have opened at the Rosemont Dancing Academy, Brooklyn, for an indefinite run.

## WOODWARDS AT HEALY'S

Joe Woodward's "Green and White" orchestra, is now playing at "Healey's Lennons." The boys of the orchestra are all vocalists and sing several numbers at each performance.

## DOLIN ON CENTURY ROOF

Max Dolin and his orchestra have returned to New York after an absence of a year in Havana. They have been engaged as one of the features of the Century Roof.

## SAM BROWN IN N. Y.

Sam Brown, leader of the orchestra at the Ritz Carlton, Philadelphia, made a flying trip to New York last week and after looking over the field, returned to Philadelphia.

## FRIEDMAN LEAVES PENNSYLVANIA

Jerry Friedman has resigned as musical director of the Pennsylvania Hotel. Harry Solowey, formerly at Reisenweber's has taken his place.

## JACK SHILKRET ENGAGED

Jack Shilkret, leader of the orchestra playing at the Little Club, announces his engagement to Miss Rose Isaacs, non-professional.

## MADDEN WITH CARR'S BAND

Billy Madden, formerly in vaudeville, is now the drummer in Jimmy Carr's Band playing at the Pelham Heath Inn.

## VAUDEVILLE NEWS

## PEOPLE DOING TEN ACTS

CHICAGO, Ill., Aug. 15.—T. Dwight Pepple announces that he is preparing to produce ten acts, which will be under his management this coming season.

Henry Catalano will present a new offering, which has been written for him by Dave Wolf and Clarence Jones. It will be entitled, "Along Broadway." He will have the assistance of three others.

Ottillie Corday will open in a new act being written for her by Dave Wolf. The act will be a dramatic-singing novelty in which Miss Corday will have the assistance of Weston, Wolf and Smith. Miss Corday will re-enter vaudeville as soon as she has completed her contract as prima donna at the Marigold Gardens.

Ethel Russell, Joe Graham and Sid Grady will offer a new novelty singing trio, which will be presented by T. Dwight Pepple.

Charlie Marsh, who last season was featured in a Menlo Moore production, will be seen in a new act in which he will have the assistance of Irene Williams. The new act will be a singing-comedy skit, entitled "Just the Type." It was written by Charlie Marsh.

The De Luxe Sextette, a novelty singing musical act is being prepared with Harry and Maud Keesler, Peggy McIntosh and Moran, Boler and Moran as principals. "Courtship in Song," a three people novelty singing and talking act will be presented by T. Dwight Pepple this season with Harry Sigman in the leading role.

Primrose Seamon and Arthur Conrad Co., and Bert Lewis will be under the exclusive direction of T. Dwight Pepple.

Pepple announces that all his attractions will be completed by the middle of September.

## LEASON BOOKING FRANKLIN SQ.

Ray Leason of the National Vaudeville Circuit, has signed a contract with the Franklin Square Theatre of Boston, whereby the theatre will book vaudeville for the next five years on a two a day split policy, through his office.

## "GET-TOGETHER" AT 5TH AVE.

There was a "get-together" party at Proctor's Fifth Avenue Theatre last week, when stars of the stage and newspapermen met for a celebration, the event being the opening of a new Roof Garden and elevator in the theatre. The elevator runs between the dressing rooms and stage, and roof garden. The celebration took place after the regular performance Tuesday night. Among those who contributed to the gaiety of the evening were: Van and Schenck, Ted Lewis and Band, Jimmy Lucas, Lydia Barry, Elizabeth Murry, Larry Riley, Flo Lewis, Herman Timberg, McConnell Sisters, Watson Sisters, William Kent, Henry Santrey, Swift and Kelly, George McFarlane, Harry and Anna Seymour, Bert Fitzgibbons, Joe Howard, Nonette, Aileen Stanley, Davis and Darnell, John Charles Thomas, Miss Marilyn Miller, Pat Rooney, Harry Carroll, Charles and Mollie King.

## STATE LAKE POLICY IN N. Y. HOUSES

The State-Lake Theatre policy, of four shows daily, running from 12 noon to 12 midnight, instead of 11 A. M. to 11 P. M., was adopted by B. S. Moss' Broadway theatre on Monday, August 22, and will be adopted by Keith's Jefferson Theatre on Fourteenth Street, on next Monday, August 29.

The Jefferson will continue playing a split-week policy, but will run seven acts instead of eight. The Broadway will also play only seven acts in the future, for an entire week. Shows will start at each house at twelve, three, six and nine o'clock.

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THE MAN FROM IRELAND Direction—HARRY SHEA

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#### PAUL BERN SUCCEEDS HAWKS

Paul Bern has been named editor in charge of scenarios to succeed J. G. Hawks, who recently resigned from that post. This information was made public at a dinner in Culver City last week, and was confirmed by telegraphic information from Samuel Goldwyn to his offices here. Ralph Block and Clayton Hamilton are associate editors.

Mr. Block will continue to direct the work of the reading department in New York, his new position bringing that work to more intimate terms with productions at the studio. Clayton Hamilton, who has been with the Goldwyn company for a year, recently renewed his contract.

Mr. Bern has been with this company for four years, during which he has filled various positions in the editorial and scenario branches until recently he became a director.

The reorganization of the department was announced by Abraham Lehr, vice-president in charge of production at Culver City, at a dinner to studio executives given at the Los Angeles home of Samuel Goldwyn, president of the corporation.

The naming of these three men as heads of the editorial department is in accord with the Goldwyn policy of giving young men important positions with the company. Mr. Bern is 31, Ralph Block 32 and Mr. Hamilton is in the thirties.

#### SAYS DANCERS NEED BOOZE

Rosina Galli, the premiere danseuse of the Metropolitan Opera House, who arrived here from Europe last week, declared that prohibition had made it exceedingly difficult to teach ballet dancing. She said that on account of the ban against hard drinks dancers do not have occasion to dance much in restaurants and consequently were not as practiced as formerly.

"When the ballet dancer could have just tiny drink she was quick and nimble on her feet," she said as she stepped off the liner *President Wilson*. "Also the mind of the dancer was a whole lot brighter. Now the body move slower, and it ees mos' difficile now to teach the steps of the dance."

#### A NEW PATHE SERIES

The success achieved by the first series of the Holman Day two-reel dramas of life in the Maine woods is responsible for the production of a new series of short subject features recently contracted for by Pathe. "The Black Ace" is the title of the first offering of this new series, and has been scheduled for release by Pathe to-day. The strenuous milling and logging operations in the Maine forests furnishes a background for the stories and atmosphere is not only supplied by the logging camps and river log-jams, but many of the extra parts in the pictures are played by native Maine Indians.

#### FORECLOSING ON MANHATTAN

Suit to foreclose a mortgage of \$50,000 on the Manhattan Opera House was started last week by the Mutual Bank of New York as assignee in the interest of M. Fleischer. The mortgage was placed on the property in March, 1911, and has been overdue since March of this year.

The defendants named in the action are Emma Swift Hammerstein, the Hammerstein Amusement Company, the Hammerstein Opera Company and Oscar Hammerstein, Inc.

#### NEW FILM IS THRILLER

Sixteen duels, a man holding up a broken bridge while three riders cross it, the stealing of a queen's jewels, a desperate fight with a conscienceless woman for their recovery, the smashing of one of the greatest intrigues of history—these are but a few of the dramatic incidents promised in Douglas Fairbanks' next picture, "The Three Musketeers," scheduled for release in the early fall.

History retold in celluloid, that's what is claimed for this feature by Mr. Fairbanks. Based on the marvelous adventures and escapades of the adventurer, D'Artagnan, and three of King Louis XIII's musketeers, this photoplay unfolds the history of France in the early Seventeenth Century when that monarchy was dominated by the designing and crafty Cardinal Richelieu, a soldier by training, but a statesman and churchman by virtue of intrigues he devised.

No more vivid and picturesque tale has ever been presented on the screen than this, it is said. It is reported from the Fairbanks studio that from a photographic standpoint it is a work of art, and because of its marvelous costumes, sets and convincing and realistic acting it lays further claim to distinction. It is believed that this photoplay will go down in film history as one of the classic productions.

#### KILBOURNE GORDON TO PRODUCE

Kilbourne Gordon, Inc., headed by Kilbourne Gordon, formerly associated with William A. Brady, will present a new play by Edward Childs Carpenter entitled "Pot-Luck," which will open at the Globe Theatre in Atlantic City on September 12. The play will be presented in New York early in October.

Mr. Carpenter is also associated with Mr. Gordon in the new firm.

The cast of "Pot-Luck" will include James Rennie, Clara Moores, Rockliffe Fellowes, Ralph Dean, Percival T. Moore, Helen Reimer, Beth Franklyn, Adelaide Hibbard, Junius Matthews, Douglas Bright, Helen Stewart, Howard Nugent, Francis Kennan and Arthur Sprague.

#### CRIPPLE IS NOT SMALL

DES MOINES, Ia., Aug. 22.—The crippled man supposed to have been the missing Toronto theatrical man, Ambrose Small, was proved to be Charles Daugherty, formerly an inmate of the county hospital. George Sackett, manager of the Orpheum Theatre in Minneapolis, and a personal friend of the missing Small, examined Daugherty, and declared he was not the Toronto man.

#### COLUMBIA HAS NEW COURSE

Columbia University has announced a course in photoplay composition through the home study department. The course will be under the direction of Frances Taylor Patterson.

Phil Baker is confined to his bed at the San Rafael Hotel, where he has been ill since his arrival from California.

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FILM FLASHES

Henry Lehrman is to direct Owen Moore in his future Selznick productions.

Eva Novak is to be leading lady for Tom Mix in his new Fox picture "Trailin'."

Shirley Mason's picture, "The Charming Deceiver," is renamed "Ever Since Eve."

Helene Chadwick is the only woman who will appear in the cast of "The Sin Flood."

Samuel Sax, formerly with Selznick, has been made sales manager of Robertson-Cole.

Gareth Hughes is to be starred in a Metro production called "Little Eva Ascends."

Corrine Griffith has completed a new picture for Vitagraph, entitled "The Single Track."

Harry Carey has just completed for Universal a picture called "The Fox," which he wrote himself.

Madame Nazimova is to produce a new screen play in which there will be no male characters.

M. H. Hoffman is general manager of the newly formed Tiffany Pictures that will star Mae Murray.

Betty Ross Clarke has been engaged to play the feminine lead with Earl Williams in "Lucky Carson."

J. Searle Dawley succeeded Charles Miller as president of the Motion Picture Directors' Association.

William Russell is at work on a new picture for Fox. It will be known as "The Lady from Longacre."

Hobart Henley left New York last week for Universal City, where he will direct features for Universal.

Sessue Hayakawa and Tsuru Onoki have returned to their California home after a vacation in New York.

Edwin Dennis, veteran actor, has been engaged by Harry Millarde to appear in a forthcoming Fox special.

Jack Gilbert is to be starred in a new Fox special called "In Calvert's Valley," by Margaret P. Montague.

Eugene O'Brien is to be seen in a new picture, entitled "Chivalrous Charlie," from the pen of May Tully.

Clyde Cook has started work on a new comedy called "The Torreador," under the direction of Jack Blystone.

J. Vergesslich has been appointed resident manager of the New York Exchange of Associated Producers, Inc.

E. W. Harmons of Educational Films sailed for Europe last week to arrange for distribution of his products.

Anita Stewart has just completed a new picture called "Her Bad Bargain," under the direction of Edwin Carew.

Rex Ingram left for the coast last week, where he will begin work on Metro's picturization of "Turn to the Right."

Agnes Ayres and Rudolph Valentino are being starred in a new Paramount picture, "The Sheikh," by Monte Katterjohn.

Moe Kerman has purchased the New Jersey and Northern New York Exchange from the Alexander Film Company.

Norma Sherer has been engaged to play the lead in Oscar Apfel's new picture, in which Charles Beyer will play the heavy.

"The Conquering Power" is to be released by Metro as a special feature for long runs. It is a picturization of Balzac's "Eugenie Grandet."

Leatrice Joy has been engaged by Cecil B. DeMille for a role in his new production for Paramount, which he is to start early in September.

"The Rage of Paris," the first of Miss Dupont's starring vehicles for Universal, has been placed in active production at Universal City.

The pictures of Caruso lying in state and the scenes at his funeral are being shown in the Pathe News at the Keith New York theatres this week.

Sada Cowan, scenario writer, who has written several of the recent Clara Kimball Young pictures, left for a year's tour of the Orient recently.

"Scandal," and "Poppy," starring Constance and Norma Talmadge, respectively, are to be re-issued by Selznick. Eugene O'Brien was leading man in both films.

Fred L. Granville and Peggy Hyland are motoring from Los Angeles to New York, and are making a romantic travelogue of the old Santa Fe Trail, on their way.

Work on the Famous-Players Theatre, in Ottawa, Ont., which was stopped over six months ago, was continued last week. The house will be ready within a few months.

John A. Jarmouth, former Seattle newspaperman, will write six scenarios for early production by the Mack Sennet studios. He will collaborate with Walter Anthony, former critic of the San Francisco Bulletin.

Jack Holt, who has played leads and lovable villains, in support of many stars, is to be starred himself in a new picture called "The Call of the North," taken from Stuart Edward White's novel, "Conjuror's House."

A new British film producing company has been organized at Herrogate and has erected a studio on a large estate in that district. "The House on the Heath," an original story by Paul du Bois, will be the first production.

Arrangements are now being made by Louis B. Mayer for the John M. Stahl company to leave for the Mojave Desert early next week to film a number of location scenes for "The Song of Life," a future First National attraction.

Two stories, "The Black Bag" and "The Substitute Millionaire," are on hand as starring vehicles for Herbert Rawlinson at Universal. He will commence work on the first as soon as he completes the lead he is now playing with Priscilla Dean.

Frances Marion, the well known scenario writer, and her husband, Frederic C. Thompson, champion athlete, are taking the Pasteur treatment as the result of having been bitten by a prize dog at their country home in Chappaqua, White Plains, N. Y.

"Don Quixote" is to be filmed by a French company under the direction of Andre Hugon. According to reports, more money is to be expended on the production of Cervantes' immortal work than has ever been devoted to the making of any French picture.

The first of the Buster Keaton comedies to be made for Associated First National Pictures, Inc., has been completed and will appear on the screens of America as "The Playhouse." The negative is now on the way East and will be scheduled for early Autumn release.

A unique sketch book of the film life in Hollywood will soon appear on the market. Harry Myers is its author. For a year now he has been registering various humorous impressions in cartoons and caricatures and the copy is being published by an Eastern concern.

Mrs. Lydig Hoyt, New York society woman who recently made her debut in films, is not to retire from the work as reported. Miss Beulah Livingstone, who has managed Mrs. Hoyt's venture, stated that Mrs. Hoyt had acted a small part in "The Wonderful Thing," starring Norma Talmadge. The film is to be released shortly.

Frank Borzage is returning to the west coast after having been absent for two years. During the time he gained international fame as the director for "Humoresque," "Get-Rich-Quick Wallingford," "Back Pay," and other stories for Cosmopolitan. He is expected to assume charge of his own productions on arrival in Los Angeles.

Seena Owen, who won great praise for her work in the leading role of "The Woman God Changed," has been chosen for the leading role in "Sisters," a Cosmopolitan production soon to be made. "Sisters" was written by Kathleen Norris and appeared in serial form in "Good Housekeeping." Robert G. Vignola, who directed "The Woman God Changed," will direct the new production.

Cecil B. DeMille's film version of "The Affairs of Anatol" will be shown at both the Rivoli and Rialto theatres in the week of Sept. 11, it is announced by Dr. Hugo Riesenfeld. Advance notices of the picture place first emphasis on its cast, which includes Gloria Swanson, Wallace Reid, Agnes Ayres, Elliott Dexter, Bebe Daniels, Theodore Roberts, Wandt Hawley, Polly Moran, Theodore Kosloff, Monte Blue, Julia Faye and Raymond Hatton.

The German papers are carrying on a counter campaign against the French on the subject of the action taken by the French ambassador in Berlin, who protested against the two propaganda films, "The Black Shame" and "The Adventures of a German Legionary." The German charge d'affaires at Paris is called upon to protest against showing of a so-called anti-German film which is being shown in Paris theatres.

Director Colin Campbell has announced the cast for "The Lure of Jade," starring Pauline Frederick, the second of her starring vehicles for this year in R-C Pictures, as follows:

Sara Vincent, by Pauline Frederick; Captain Louis Corey, by Thomas Holding; Allan Corey, son of Captain Corey, by Arthur Rankin; Stuart Beresford, to be played by Paul Nicholson; Commodore Vincent, Sara's father, to be played by Hardy Kirkland; Captain Willing to be played by Leon Barry and Aldins Corey. Louis Corey's wife, to be played by Clarissa Selwynne.

NEW BRONX THEATRE LEASED

The theatre to be built on the site of the Haffen Brewery at Melrose avenue and 151st street has been leased by Kriger & Aaron. The theatre entrance will be in the center of the block, on which apartments and a six-story business building will also be built.

NEW PROJECTOR READY

The Peerless Projector Machine Company, a recently incorporated concern has placed a new projection machine on the market. The machine is constructed upon an all-gear, minimum bolt and strap principal. The concern, with temporary offices at 2927 Third avenue, was formed by John Doherty, the patentee; Joseph La Via, Dominick DeCaro, Arnold Tyroler and George Mayer.

FILMS IN AUSTRALIA

That the motion picture has taken first rank by a wide margin in Australian amusement circles is indicated by information received by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation. The total attendance at motion pictures during the last year was 67,466,657 or more than thirteen times the population of the country, while the revenues paid to the State in the form of taxes were almost half of the entire sum collected from all amusement enterprises during the year. The rapid strides made by the motion picture industry have far outclassed the revenues received by all other forms of amusement, such as the theatre, racing, dancing and skating, concerts and miscellaneous attractions.

The attendance at all amusement enterprises during the twelve months was 95,866,620, which represents approximately nineteen visits for each man, woman and child of Australia's 5,000,000. Thirteen of these visits were made to motion picture theatres, the other six visits being divided between the theatre, racing, skating, dancing, concerts and other amusement attractions. Box office revenues for all amusement attractions in the commonwealth were approximately \$6,615,000, motion pictures receiving \$3,104,000 of this amount. This splendid showing has been of great encouragement to the leaders of the motion picture industry, and undoubtedly will result in increased activity in the building of larger and better theatres and in improving the presentation of pictures.

WANT FILM TAX REPEALED

The motion picture producers are preparing to fight for the repeal of the 5 per cent rental tax on films and are sending representatives to Washington next week for this purpose. William A. Brady, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the taxation committee of the organization, will present arguments for the removal of the tax when the Senate Finance Committee takes up the revenue bill next week.

According to Mr. Rogers, who is also the attorney for the Fox Film Company, declared last week that one-third of the motion picture theatres in the United States have closed their doors during the last three months and that the taxation burden is one of the chief causes of this slump in business. He said that if the theatres are to continue in existence, prices of admission must be reduced and such reduction can only come through the reduction of taxes and other expenses.

FOUR SHOWS CUT PRICES

Prices of seats of the four spectacular attractions that the firm of Comstock and Guest will send on tour this season—"Aphrodite," "Mecca," "Chu Chin Chow" and "Afgar," will be reduced from 50 cents to \$1.50 below prices charged for the same attractions last season.

"The prices are being cut," said Mr. Guest, "because we want to meet prevailing conditions and we will be happy if we can play to enough to keep the 1,100 actors employed in these shows working. We do not expect to make money. 'Back to earth' should be our slogan."

SUNDAY LAW REPEALED

MODESTO, Calif., Aug. 22.—By a referendum vote the citizens of Patterson, near here, last week recalled the ordinance passed last year by the trustees closing motion picture theatres and pool rooms on Sunday.

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.  
9 CHARACTER BURLESQUE entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.  
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.  
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(First Half)—The Halkings—Nelson & Barry Boys—Joe Bannister & Co.—Shaw and Morris.  
(Last Half)—Annie Kent—Mr. and Mrs. Sidney Payne—Challis and Lambert—Hill and Ackerman.  
**TORONTO, CANADA**  
Stanley Bros.—Helen Vincent—Wm. Morris & Co.—Danny Simmons—Bernice Le Barr & Beaux.  
**WASHINGTON**  
McMahon & Adelaide—Boothby and Everdeen—Murray and Lane—Arthur Lloyd—Joe Mack and Girls.  
**WINDSOR, CANADA**  
(First Half)—Rose and Shaw—Criterion Four—Dancers de Luxe.  
(Last Half)—Maxon and Morris—Gordon and Gordon—"Breakfast for Three."

**POLI CIRCUIT**  
**Week of August 22**  
**BRIDGEPORT**  
(First Half)—Josephine & Harry—Plaza Trio—Regal & Mack—Jennings & Maziers—Shamrock & Thistle Revue.  
(Second Half)—Hunniford—Nile & E. Gilbert—Abraham Lincoln—Bobby Folsom—Koken & Galletti.  
**HARTFORD**  
Capitol (First Half)—George Wilson—Harry & P. Cakes—LeMaire, Hayes Co.—Haley Sisters—Koken & Galletti.  
(Second Half)—Jennings & Maziers—Fox & Curtis—Marguerite Padula—Morton Jewell Co.  
**NEW HAVEN**  
Capitol (First Half)—Hanniford—Nelle & Elsie Gilbert—Harry Fox & B. Curtis—Dixon, Lynch & Dixon.  
(Second Half)—Josephine & Harry—Plaza Trio—Regal & Mack—Haley Sisters—Shamrock & Thistle Revue.

**SCRANTON**  
(First Half)—Ely—Melva—Tema—Maurice Samuels Co.—Cabill & Romaine—Brown G. & Trahan.  
(Second Half)—Herbert & Dore—Walton Duo—Wilbur & Mansfield—Eddie Ross—Jack Gregory Co.  
**WILKES-BARRE**  
(First Half)—Herbert & Dore—Walton Duo—Wilbur & Mansfield—Eddie Ross—Jack Gregory Co.  
(Second Half)—Ely—Melva—Tema—Maurice Samuels Co.—Cabill & Romaine—Brown G. & Trahan.

**PANTAGES CIRCUIT**  
**Week of August 28**  
**WINNIPEG, MAN.**  
Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kuna-zawa Bros.  
**REGINA AND SASKATOON, CAN.**  
Pantages—Paul Sydel—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.  
**EDMONTON, CANADA**  
Pantages—Edge of the World—Sonja De Calve—Amora & Jeannette—Tale of Two Cities—Harry Owen—Pekinese Troupe.  
**CALGARY, ALBERTA**  
Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.  
**GREAT FALLS AND HELENA, MONT.**  
Pantages—Rose & Moon—Agnes Jones Co.—Harry Tsuda—Three Kuna-zawa Bros.—Rising Generation.  
**BUTTE, ANACONDA AND MISSOULA, MONT.**  
Pantages—King Saul—Arras Sisters—Rosa Wise—Pantages Opera Co.—Joe Whitehead—Clemens Bellings.

**SPOKANE, WASH.**  
Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.  
**WALLA WALLA AND YAKIMA, WASH.**  
Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.  
**SEATTLE, WASH.**  
Pantages—Scamp & Scamp—Jack & Murray

**W. V. M. A. CIRCUIT**  
**Week of August 28**  
**CHICAGO**  
American (Second Half)—Follis & Leroy—The Cotton Pickers—Coccia & Verdi—Briscoe & Rauh—Billy Leightelle Revue.  
Lincoln Hippodrome (Second Half)—Melo Dance—Jack George Duo—Four Musketeers—Wilson Aubrey Trio.  
Kedzie (First Half)—Keno, Fables & Wagner—Knowles & Hurst—Dave Manley—Hirschhoff's Fantasy Revue—Briscoe & Rauh—Five Avalons.  
(Second Half)—Four Musical Lunds—Milton & Lehman—Wintergarden Four—Skelly Hit Revue—Kerville Family.  
**BELLEVEILLE, ILL.**  
Washington (First Half)—E. J. Moore & Co.—Kerville Family.  
(Second Half)—Ralph Seabury—Craig & Catto—Gardner's Maniacs.  
**BLOOMINGTON, ILL.**  
Majestic (First Half)—Helen Staples—Taylor, Macy & Hawks—Rosa King Trio.  
(Second Half)—Flo & Ollie Walters—Ray Conlin—Carnival of Venice.  
**CEDAR RAPIDS, IOWA**  
Majestic (First Half)—Ferro & Coulter—Kale & Indetta—Harry Hayward & Co.—Bensee & Baird—Lorraine Sisters.  
(Second Half)—Kitty Thomas—Leroy & Mable Hart—Maxwell Quintette—Moran & Mack—Schichtl's Manikins.

**ST. LOUIS, MO.**  
Columbia (First Half)—Gardner's Maniacs—Lapine & Emery—Craig & Catto—Dancing Labarbes.  
(Second Half)—Ross & Foss—Karl Kasey—Clifton & Kramer.  
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Orpheum (First Half)—Frances & Kennedy—Who's My Wife?—Moran & Mack—Filles Family.  
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Orpheum (First Half)—Three Lees—Browning & Davis—Melodance—Reo & Helmar—Jo Jo Harrison.  
(Second Half)—Lucas & Inez—Flanders & Butler—Higgins & Braun—Tillyou & Rogers—Five Avalons—Lane & Harper.  
**SPRINGFIELD, ILL.**  
Majestic (First Half)—Lind Bros.—Folo & Ollie Walters—Fisher & Lloyd—The Golden Bird—Jack Osterman—Smiles.  
(Second Half)—Ray & Fox—Julia Nash & O'Donnell—Hirschhoff's Fantasy Revue—Carlisle & Lamal—Finley & Hill—Jack Hedley Trio.

**TERRE HAUTE, IND.**  
(Split with Evansville)  
Hippodrome (First Half)—Bennington & Scott—Nippon Duo—Jimmy Fox & Co.—Angel & Fuller—Moody & Duncan—Yip Yip Yaphankers.  
**KANSAS CITY, MO.**  
Globe (First Half)—Ed Hastings—Swiss Song Birds—Pete Curley & Co.  
**TOPEKA, KAN.**  
Novelty (First Half)—Gibson & Betty—Swiss Song Birds—Pete Curley & Co.  
(Second Half)—Washington Trio.  
**LINCOLN, NEB.**  
Liberty (First Half)—Two Edwards—Williams & Culver—Akin Ambrose & Loomis.  
**WATERLOO, IOWA**  
Majestic (First Half)—Nifty Trio—Rhoda Royal's Elephants.  
(Second Half)—George & Nellie Fossio—Kale & Indetta—Harry Hayward & Co.

**CENTRALIA, ILL.**  
Grand (First Half)—De Veau Dell & Joe—(Second Half)—Capman & Capman—Kipp & Kippy.  
**OMAHA, NEB.**  
Empress (First Half)—Williams & Culver—Akin Ambrose & Loomis—Two Edwards.  
(Second Half)—Rinehart & Duff—Sol Berns—Rhoda Royal's Elephants.  
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## VAUDEVILLE BILLS

(Continued from Page 21)

Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

**VICTORIA, B. C.**  
Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

**VANCOUVER, B. C.**  
Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

**TACOMA, WASH.**  
Pantages—Baggett & Sheldon—Murdoch & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

**PORTLAND, OREGON**  
Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

**TRAVEL**  
Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

**SAN FRANCISCO, CAL.**  
Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

**OAKLAND, CAL.**  
Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

**LOS ANGELES, CAL.**  
Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

**SAN DIEGO, CAL.**  
Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

**LONG BEACH, CAL.**  
Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

**SALT LAKE CITY, UTAH**  
Pantages—Mack & Williams—Cleveland & Downey—Joe Roberts—Posters Pierrots—Dobbs, Clark & Bare—Making Movies.

**MINNEAPOLIS, MINN.**  
Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

**CHICAGO**  
Orpheum (First Half)—Ford & Price—Adams & Barnett—Will & Mary Rogers—Morris & Campbell—Clark & Bergman Co.—Bronson & Edwards.  
(Second Half)—Stine Trio—Will & Gladys Ahearn—Minstrel Monarchs—Zenla Keefe—Raymond & Schramm—Marie Ellet & Co.—"Girls of the Altitude."

**OTTAWA, ILL.**  
Gaiety (Sunday)—Swan & Swan—Chamberlain & Earle—Flanders & Butler—Austin & Delaney—Carnival of Venice.  
(Second Half)—Sullivan & Mack—Fisher & Lloyd—Bally Hoo Trio.

**PEORIA, ILL.**  
Orpheum (First Half)—Bally Hoo Trio—Permane & Shelly—Flake & Lloyd—Olga-Mishka Co.—Finley & Hill—The Four Camerons.  
(Second Half)—Walman & Berry—Taylor, Macy & Hawks—Jos. E. Bernard & Co.—Shriner & Fitzsimmons.

**QUINCY, ILL.**  
Orpheum (First Half)—Van & Vernon—Keno, Keys & Melrose.  
(Second Half)—Swan & Swan—Chamberlain & Earle—Lola-Girlie & Co.

**ROCKFORD, ILL.**  
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Grand (First Half)—De Veau Dell & Joe—(Second Half)—Capman & Capman—Kipp & Kippy.

**OMAHA, NEB.**  
Empress (First Half)—Williams & Culver—Akin Ambrose & Loomis—Two Edwards.  
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WE CAME

THEY SAW

WE CONQUERED

THIS WEEK AT B. F. KEITH'S PALACE THEATRE

# JEAN GRANESE

Assisted by Brother Charlie.

Charlie Borrelli at the Piano

Aug. 22—Palace  
Aug. 23—Orpheum  
Sept. 5—Royal  
Sept. 12—Broadway  
Sept. 19—Washington  
Sept. 26—Flatbush  
Oct. 3—Riverside

Oct. 10—Boston  
Oct. 17—Portland  
Oct. 24—Providence  
Oct. 31—Lowell  
Nov. 7—81st Street  
Nov. 14—Syracuse  
Nov. 21—Cleveland

Nov. 28—Indianapolis  
Dec. 5—Cincinnati  
Dec. 12—Louisville  
Dec. 19—Dayton  
Dec. 26—Columbus  
Jan. 2—Pittsburgh  
Jan. 9—Youngstown

Jan. 16—Chicago—Majestic  
Jan. 23—Milwaukee  
Jan. 30—Chicago—State Lake  
Feb. 6—St. Louis  
Feb. 13—Chicago—Palace  
Feb. 20—Grand Rapids  
Feb. 27—Toledo

Mar. 6—Buffalo  
Mar. 13—Toronto  
Mar. 20—Montreal  
Mar. 27—Amsterdam—Schenectady  
Apr. 3—Troy—Albany  
Apr. 10—Bushwick  
Apr. 17—Hamilton

Apr. 28—Alhambra  
May 1—Franklyn—Columbia  
May 8—Coliseum—Fordham  
May 15—Borough Park—Regent  
May 22—Philadelphia  
May 29—Baltimore  
June 5—Delmar, Orpheum and Interstate time to follow

Thanks to all the B. F. Keith Booking Managers for their Kind Encouragement and Consideration.

DIRECTION ROSE & CURTIS

# CHARLIE

# BORRELLI

with Jean Granese at B. F. Keith's Palace

See Route Above



## NEW FILM FOR KEITH HOUSES

"Why Girls Leave Home," produced by Harry Rapf, directed by William Nigh, and distributed by Warner Brothers in Greater New York and Northern New Jersey, has been booked by B. S. Moss of the United Booking Office, to be shown throughout the entire chain of Keith theatres in Greater New York for a total number of 125 days, according to a recent announcement. The first auspicious presentation of the production will be given at B. S. Moss's Broadway Theatre, New York, beginning the second week in September for an indefinite run. This is the biggest booking deal made by Warner Brothers for Greater New York, and is said to give a good indication of the merits and magnitude of the production as a box office attraction. Exclusive of the Greater New York booking, the feature will be shown for week runs at the Keith theatres in Albany, Schenectady, Utica, Troy and Amsterdam.

## BURLESQUE SHOW FILMED

"Molly William's Comedies of 1921" was filmed by the Screen Review, a semi-weekly and feature reel, at the Majestic Roof, last week. This is the first time that a burlesque show has been taken for the movies. Lester Allen, of George White's Scandals, directed the comedy and Clarence J. Marks directed other parts of the picture, which is unlike the usual material used in such shows, being a sort of musical comedy with well known vaudeville artists in the cast. The show was written by Stern, Marks and Haymond.

## FROTHERINGHAM IS FRANKLYN MANAGER

The new B. S. Moss Franklyn Theatre, which opens on Labor Day, Sept. 5th, will be managed by James Frotheringham, who is coming up from Moss' Regent Theatre to direct the house. His successor at the Regent has not been selected.

## CENTURY PROMENADE RENAMED

The Century Promenade, where "The Mimic World" is now playing, has been renamed the Promenade Theatre. This change has been made to emphasize the fact that the Promenade is now a regular theatre, where but one performance is given each night.

## TO PRODUCE IN LONDON

Arthur Hammerstein has completed, through his attorney, Alfred Beekman, who is now in London, the necessary plans for the formation of the new theatrical producing company by which the producer will transfer most of his activities to England. He will be associated in London with the firm of Jenbird Productions, Inc.

By this deal two London theatres will be controlled by Hammerstein. He will spend half of each year in London, supervising his productions.

Restrictive laws, such as prohibition, are said to have caused this move of Hammerstein's.

On January 30th, 1922, Hammerstein will inaugurate his London season by presenting Frank Tinney in "Tickle Me." Until that time the show will play in this country. Following this, the producer will present his other American hits, such as "Tumble Inn," in which Peggy O'Neil will be featured; "Katinka," "You're In Love," "Sometime," "Jimmie," "De Luxe Annie," and two new dramatic plays, "The Front Seat" and "The Ground Floor." These last two will first be produced in New York, however, so the blow of Mr. Hammerstein's leaving will be softened somewhat.

Before Hammerstein sails for England in December he will present his newest musical comedy, "The Golden Bantam," which is the work of Otto Harbach and Herbert Stothart.

## PICKFORD DIVORCE UP AGAIN

CARSON CITY, Nev., Aug. 22.—An appeal from the order of Judge Langen dismissing the action brought to annul the divorce granted to Mary Pickford from Owen Moore was filed on Saturday by Attorney General Fowler in the Supreme Court.

Notice of the appeal was also served upon "Gladys M. Moore, known as Gladys M. Fairbanks," and her attorneys.

## KATHARINE SCHULTZ IN REVUE

CHICAGO, Ill., Aug. 15.—Katherine Schultz, formerly prima donna of Felix Rice's "Rice Pudding Company," has been selected as prima donna for White City Revue, succeeding Ottillie Corday, who has accepted the prima donna role at the Marigold Gardens.

## FILM STAR FOR POLICE BENEFIT

Officials in charge of the annual Police Field Day for the benefit of relatives of police department members who are not entitled to pensions will call upon the theatrical profession as usual this year for aid in executing some of their attractions at the Field Day games.

Miss June Keith of the Iris Film Company, who starred in "Tangled Hearts," was the first to be called upon by the police department officials. Miss Keith will be rescued from a runaway horse by one of the mounted police force members at one of the Field Day games, and is now rehearsing the part at MacComb's Dam Park, in company with the department athletes. The film star's qualifications for the stunt come from being brought up on a Wyoming ranch, and she has a reputation as being a skillful and daring rider.

## OF INTEREST TO ACTORS

ATLANTIC CITY, Aug. 22.—Actors will be interested to learn that the first step in what promises to be a nation-wide move was made last week here, when the leading hotels began a rate war that resulted in reducing the prices of living in hotels considerably. The first move in this direction was made by the management of the Breakers, which announced that beginning September 19th, it would return to pre-war prices. Rates will then be \$2.50 a day, minimum, European plan, as compared with \$6 for the same now in existence. The American plan, single will be \$42 for a week, as against \$56, and the double will be \$77, as against the present rate of \$95.

## THEATRE ATTENDANTS STRIKE

The East Side Motion Picture Theatre Attendants' Union declared a general strike following the closing of most of the East Side houses who hung out signs reading "Closed for alterations." A few days later many of the houses re-opened with non-union attendants, whereupon the general strike was called.

## ALBEE STOCK CLOSING

PROVIDENCE, R. I., Aug. 22.—The Albee Stock Company will end its 21st season in Providence at the E. F. Albee Theatre the week of August 29.

## PREFERS FIGHT TO SEX PICTURES

SAN FRANCISCO, Cal., Aug. 20.—Prize fight motion pictures, which are barred by law, may be more inspiring and desirable than some of the sex appeal pictures, whose display is allowed, Mrs. Culla J. Vayhinger of Upland, Ind., a national director of the Women's Christian Temperance union, said here today in addressing a Sabbath observance conference of the forty-eighth annual convention of the union.

Mrs. Vayhinger charged that the present censorship of pictures is almost purely commercial.

"Pictures are not censored for what they contain," she said, "but for how well they will sell and where the best markets may be obtained. The censorship itself is left in the hands of industry."

Mrs. Francis E. Beauchamp, a Kentucky delegate, told the conference that "if it had been a campaign to get rid of liquor or cigarettes, she would have entered the anti-cigarette fight."

## FLORENCE DARLING SUES

Florence Darling, now Mrs. J. W. Rosenquest, a former actress, started suit for divorce last week from her husband, J. Wesley Rosenquest, well known as the son of the late theatrical producer, of the same name. The action is being brought in the Queens County Supreme Court.

Mrs. Rosenquest alleges that her husband was seen with various women at a number of hotels during October, November and December of last year. She asks the custody of their four-year-old son but does not seek alimony or counsel fees.

Rosenquest is twenty-eight years old and inherited a large estate from his father, who died four years ago.

Mrs. Rosenquest has appeared in the chorus of many Broadway productions. Her last engagement was with the "Midnight Rounders" on the Century Roof. She lives at No. 94 Hamilton Place.

## EVANS DUPLICATING FOX HILLS

Harry Evans, who built the carnival at Fox Hills for the National Vaudeville Artists club, is to furnish the carnival at Hollis, Long Island, where a benefit for the Masonic Temple of that town will be held. Evans will also direct the show which will play the carnival.

Orpheum—  
Now

BAYONE

WALTER

# WHIPPLE & HUSTON

IN THEIR ELABORATE OFFERING. A COMPANY OF 10 CLEVER ARTISTS IN

## "TIME"

Bushwick—  
Week Sept. 5

WRITTEN AND PRODUCED BY WHIPPLE & HUSTON

Whipple & Huston are the Main Spring Harry Weber Is The Key

Royal—  
Week Sept. 12

### TO ALL MEMBERS

## INTERNATIONAL ALLIANCE BILL POSTERS AND BILLERS

UNITED STATES and CANADA

You cannot sign up with burlesque shows or burlesque theatres in any capacity until further notice.

WM. MCCARTHY, International Secretary, Longacre Bldg. N. Y.

JOHN JILSON, International President, Garrick Theatre Bldg. Chicago, Ill.



## LETTER LIST

LADIES		
Atwood, Vera	Kelly, Grace	Hayes, Brent
Baker, Evelyn	Mason, June	Harrison, Arthur
Bristol, Mrs.	Merrill, Alma	Holman, Clifford
Joe	McPherson, Mary	M
Bahr, Jean	McKee, Mrs.	Holden, Wm.
Chadwick, Una	Hugh	Hillier, Al.
Clifford, Mae	Roberts, Sadie	Hiebert, Ben.
Carrington, Nan	Roberts, Mrs.	Howland, Oscar
Chalkley, Irene	Edna McCarty	Kuebler, Chas.
Carlyle, Louise	Solomons, Gertrude	Kolb, J. W.
Castello, Ines	Winters, Marie	Maguire, H. J.
Coffey, Gertrude	Walker, Mrs. M.	Mansell, Harry
Connors, Peggy	L.	McKelke, Edward
Dimes, Gerty	Wilson, Pearl	Macdonald, Frank
Daniel, Mary	Washington, Fanny	Norwood, Shannon
Charlotte, Mrs.		Ormonde, Harry
De Mont, Evelyn	GENTLEMEN	Orth, Fritz
Gillett, Lucy	Berkhoff Duo	Ryan, Billy
Gillette, Elma	Dutton, Charles	Roberts, Dick
Hindson, Buddy	Fields, Teddy	Ryan, W. H.
Hurley, Josie	Grandin, Elmer	Schuler, Gene
Hessene, Lily	Golden, Billy	Underwood, Franklyn
Jackson, Ethel	Gindes, Louis	Vernon, Geoffrey
La Poer, Margaret	Garrison, Jules	Williams, Edgar
Keely, Mrs. John	Herbert, Bert	White, Andrew
J.	Haskell, Jack W.	Wagner, Bob
	Harris, Joseph	

## Attractions at City Theatres

**R. F. Keith's** Broadway and 47th St.  
**PALACE** Mat. Daily at 2 P. M.  
 25, 50 and 75c. Every  
 night, 25, 50, 75, \$1, \$1.50.  
 Amaranth Sisters & Co., Jean Granes, Jack  
 Henry and Edythe May; Jack McGowan,  
 Robert Emmett Keane, Claire Whitney, Eddie  
 Foy, Ruth Budd, Victor Moore and Emma Lit-  
 tlefield, Ivan Bankoff.

**COHAN** Theatre, B'way and 43d St.  
 Evs. 8.15; Mats. Wed. & Sat.  
 A. L. ERLANGER Presents  
 The New Musical Comedy  
**"TWO LITTLE  
 GIRLS IN BLUE"**

## WOMAN CENSOR APPOINTED

ROCHESTER, N. Y., Aug. 22.—Mrs. Marion Burton of this city has been appointed one of the deputy censors to the New York State Motion Picture Commission. The appointment was made at the request of Governor Miller, according to report. Two other deputies are to be named, but it is not expected that either of these will be a woman, as by the appointment of Mrs. Burton there are two women on the commission, the other being Mrs. Hosmer, one of the three Commissioners.

## THREE HILL SHOWS OPEN

Three of Gus. Hill's "Bringing Up Father" companies started out this week. One opened up on Monday in Boonton, N. J. The second opens this Wednesday in Somerville, N. J., and the third opens on Thursday in Paterson, N. J.

## STAGE SHOES

Entire companies and individuals capably served in a courteous manner.

All modeling supervised by I. Miller  
**I. MILLER & SONS**  
 Incorporated

New York  
 1554 Broadway, at 46th St.  
 Chicago  
 State and Monroe Streets

Largest Manufacturers of Theatrical Footwear and Ballet Slippers in the World.

## VAUDEVILLE MATERIAL

Acts, Sketches, and Monologues to Order. (Interview by appointment.) Eddie (Hayden) O'Connor.  
 1331 Broadway, N. Y. C.

## BIG SALES CONFERENCE ON

Incident to the marketing of their 1921-22 product, plans for which have just been announced in the trade press, the Selznick Corporation have inaugurated a system of territorial sales conferences which are to be held in various cities throughout the country within the next few weeks. The first of these conferences was held in the company's home offices at 729 Seventh avenue, New York City, Monday and Tuesday, August 8 and 9. Other meetings are scheduled for cities as far West as Los Angeles in the immediate future.

The sales meetings will bring the company's chief executives into personal contact with branch managers and others who are engaged in the field in marketing the firm's product. Both Sam E. Morris, vice president in charge of distribution, and Myron Selznick, vice president in charge of production, will be in attendance at all of them.

While Myron Selznick has always taken a keen personal interest in the work of the men in the field, his appearance at meetings dealing primarily with sales is somewhat of a departure, but, Selznick people believe, a happy one brought about at the urging of Vice President Morris, who has always been appreciative of the efforts Mr. Selznick has made to produce the kind of pictures which are wanted in the market with which the sales department has to deal.

The meeting in New York was attended by the following Select branch managers: New York, Henry Siegal; New Jersey, Earl W. Kramer; Albany, Charles Walder; Philadelphia, Max Milder; Boston, Benjamin P. Rogers; Portland, Me., J. H. Curran; Washington, W. F. Ballenger; New Haven, Louis Green. C. C. Ezell, personal representative of President Lewis J. Selznick, who spends most of his time visiting the various Select branches, was also in attendance at the meeting.

During the session there was a free and wholesome interchange of ideas among the field men and the home office executives. Mr. Morris and Myron Selznick told the field men just what had been prepared as a part of the new year's product and of the company's important plans for the future.

The field men in turn were encouraged to discuss frankly the problems which they—and through them, the Selznick organization—had confronting them and their suggestions looking to a smoother and more effective procedure both as regards the producing and distributing branches of the business were asked for and duly discussed. Many of the new productions which are to be released in 1921-22 were shown the visiting branch managers in the home office projection room.

The meeting in New York was a fair sample of the kind of meetings which will be held throughout the country. Mr. Morris and Myron Selznick left New York Thursday, August 10, on a tour of the country which will occupy at least three weeks. Their stops will be in cities so situated that Select branch managers all over the country will be able to attend the sales conferences without any too great loss of time from their work in the field. The Selznick officials' definite itinerary will be announced in a few days.

## TIVOLI TO OPEN ON SEPT. 5TH

The Tivoli Theatre, at Eighth avenue and Fiftieth street, will probably open during the week of September 5. The definite opening date will be set within this next week. The theatre, which will play motion pictures, is owned by the Consolidated Amusement Enterprises, Inc., of which L. S. Bolibino is general manager.

A large roof garden is one of the principal features of the new theatre. There will be two changes of program a week.

## MUSKETEERS OPENS AUG. 28

The culmination of Douglas Fairbanks' favorite ambition comes on Sunday, August 28, when his newest motion picture, "The Three Musketeers," by Alexander Dumas, originally announced for the 14th, opens for a Broadway run at the Lyric Theatre.

This production, upon which Fairbanks has lavished all his resources of capital, talent and enthusiasm, brings before the public his version of the popular romance and his characterization of the fiery young Gascon who placed his heart and sword at the service of a Queen through patriotism and elan. "The Three Musketeers," which Fairbanks has been engaged in making at his California studio during the last six months, will be presented in super-feature length with a special presentation as a motion picture subject which is an entire show in itself, it is said.

To produce "The Three Musketeers" as it ought to be produced has long been Fairbanks' goal—it is his belief that he has now attained it completely and magnificently. His public, confident of his temperamental gifts for the main role, that of D'Artagnan, the hero, has manifested its eagerness to see him play this hero, by a flood of inquiries directed to his studio and to his representatives since the first announcement of his plans was made.

The show, a premiere, will be in New York with an individualized presentation de luxe by Joseph Plunkett, managing director of the Strand Theatre, an expert in such matters, who has undertaken the management of the Lyric Theatre engagement of the film.

Besides this, the film will get unusual presentation in other large cities following the New York engagement. A rare thing has been done in behalf of "The Three Musketeers" by Edward Knoblock, internationally noted dramatist, and adapter of the Dumas story for the screen. Knoblock has written, in verse, a spoken prologue for the pictured "The Three Musketeers." This is to be spoken before the screen as an introduction to the story, by an actor in the role of D'Artagnan. An innovation is thereby established in the formerly altogether silent drama through a revival of the dignified and impressively poetic presentation given the old drama at its high tide in the Elizabethan era. It is also the first time, it is said, that an adapter of a motion picture has added this form of literary product to a film. It is predicted by Fairbanks that hereafter all motion pictures of unusual consequence will be given this pleasing and at the same time effective introduction—the spoken prologue specially written.

## LOSES OPERA HOUSE

The receiver for Mrs. Oscar Hammerstein and the Hammerstein Opera Company, Lawrence Berenson, was ordered to surrender the Manhattan Opera House, to her step-daughter, Mrs. Stella H. Pope and Mrs. Rose H. Tostevin, daughters of the late Oscar Hammerstein, by Judge J. W. Mack in the Federal Court last week. Mrs. Tostevin and Mrs. Pope purchased the property at the auction sale held recently under foreclosure proceedings.

This order acts as a confirmation of the sale of the Manhattan Opera House, according to Attorney Max D. Steuer, counsel for Mrs. Pope and Mrs. Tostevin.

## STRIKERS GIVING CONCERTS

Members of the striking Musicians Union, the Musical Protective Union, are giving a series of concerts at the Lexington Theatre this week. The first of these was given on Sunday night, when an orchestra composed of 300 musicians, said to be the largest ever assembled gave a program of Wagner and Tchaikowsky.

## DEATHS

**CARL BERCH**, a well-known stock actor, lost his life in the sinking of *The Alaska* off the California Coast several weeks ago. The body has not yet been recovered. Berch was fifty-five years of age and had been on the stage for thirty-five years.

IN MEMORIAM  
TONY PASTOR

Died Aug. 26, 1908  
**JOHN LE CLAIR**

**GRACE DE WINTRES**, well-known ventriloquist, died at her home, No. 611 West 141st street, on Friday last after an illness of several months. Death was due to heart disease. Miss de Wintres was born in England thirty-one years ago and started her stage career there. She came to this country thirteen years ago and was well known on the B. F. Keith and Orpheum circuits. She retired a few months ago on account of ill health.

**EDWARD QUINN**, 34, an opera singer, died of pneumonia at a local hospital in Lexington, Kentucky, where he was removed after being taken sick at Columbus, Ohio.

Mr. Quinn was for three years a baritone singer with the Chicago Opera Company, leaving it at the outbreak of the war to join the army. His home was in Davenport, Iowa.

**JOHN F. HEALEY**, vaudeville actor, who was well known to the profession and theatregoers some years ago, died at his home, No. 222 Twentieth Avenue, Brooklyn, on Friday last. He was 65 years old.

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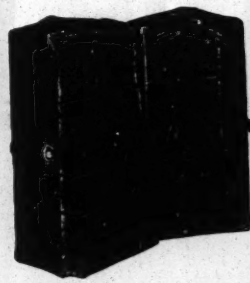
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